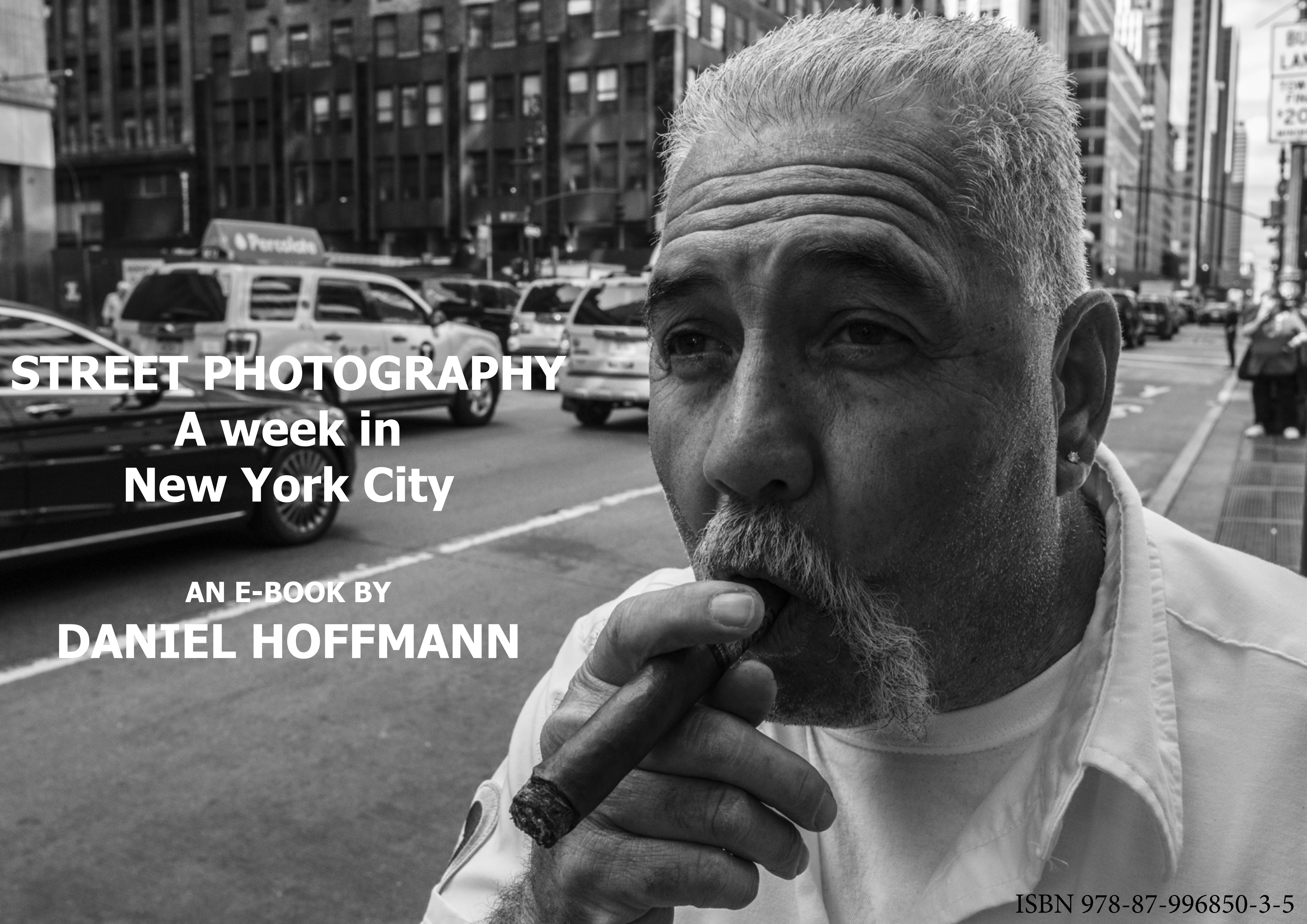

STREET PHOTOGRAPHY
A week in New York City

AN E-BOOK BY

DANIEL HOFFMANN

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VISIT…

LANZAROTE Caliente.com

Street Photography
A week in New York City
An e-book by Daniel Hoffmann

Photos and text - Daniel Hoffmann
Translated from Danish to English by Alison Tarbox

Sponsered by Nikon Denmark
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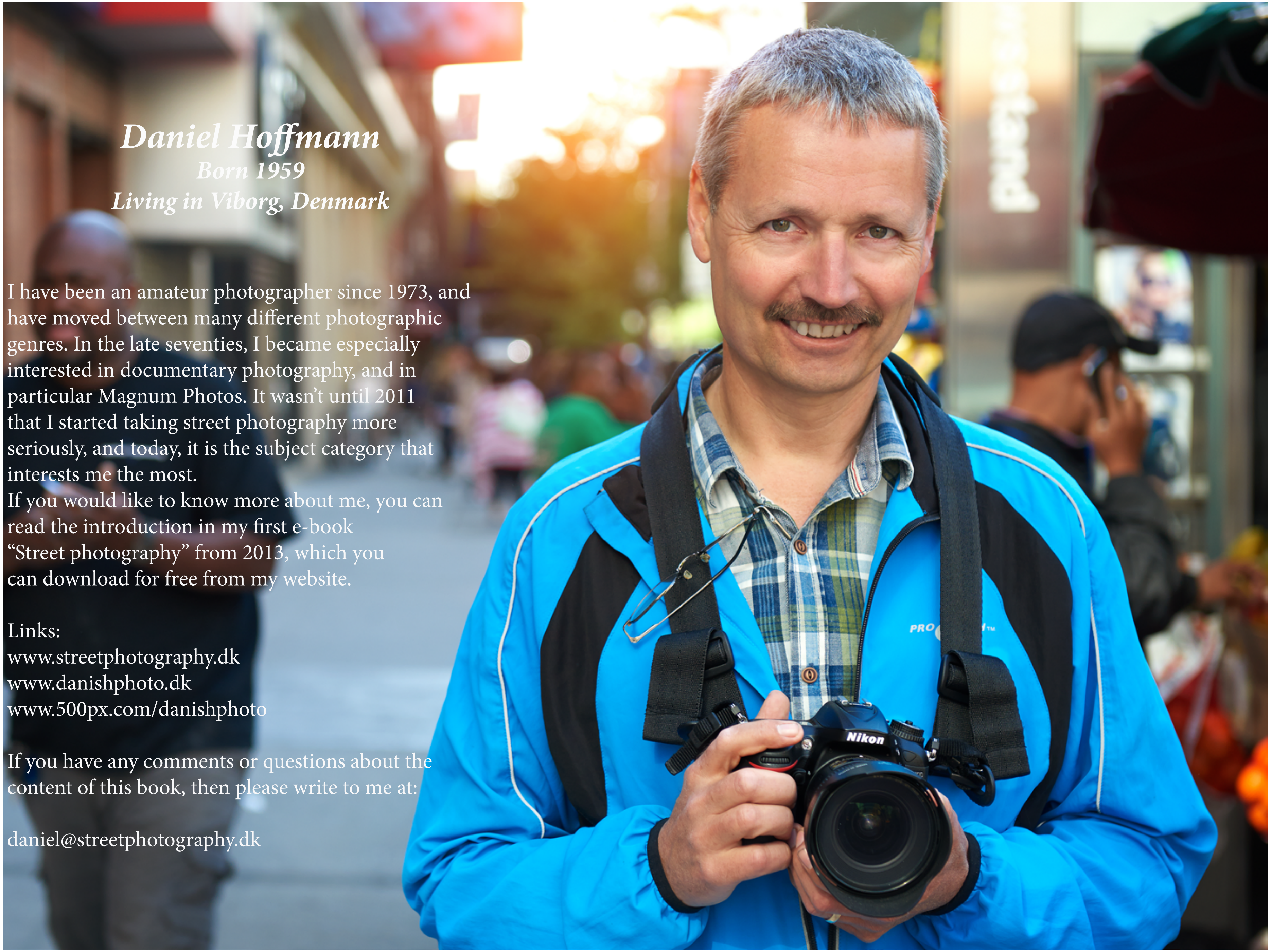


Daniel Hoffmann

Born 1959
Living in Viborg, Denmark

I have been an amateur photographer since 1973, and have moved between many different photographic genres. In the late seventies, I became especially interested in documentary photography, and in particular Magnum Photos. It wasn’t until 2011 that I started taking street photography more seriously, and today, it is the subject category that interests me the most.
If you would like to know more about me, you can read the introduction in my first e-book “Street photography” from 2013, which you can download for free from my website.

Links:
www.streetphotography.dk
www.danishphoto.dk
www.500px.com/danishphoto

If you have any comments or questions about the content of this book, then please write to me at:

daniel@streetphotography.dk

Photo: Jesper Søndergaard - www.jesper.at

Foreword by Bob Patterson
Editor and Publisher of
Street Photography Magazine

New York is both uniquely American and unique within America. Its geography has compressed life within its boundaries to push living spaces upward and cause it's ever changing mixture of cultures to simmer together like a tasty stew. This compression has created an environment for street photography unlike any place in the world.

Visiting a new place can be overwhelming and intense which makes it difficult to step back and "see" what's going on. A visiting photographer can easily become swept up in a sea of tourists and miss life around the edges. Life in the margins. And that's where any city shows it's true colors. But Daniel becomes immersed in the margins. His work shows that he is hyper alert and doesn't let go. How else could one produce so many strong images in such a short period of time?

He sees everyday American life with fresh eyes, finds beauty in it, captures his vision and shares it with all of us.

As an American I am fascinated by the impressions visitors have of our country. In Daniel's book we are able to see and feel his from an outsider's point of view. Things we Americans would find commonplace and will easily ignore become new when viewed through Daniel's lens.

As the publisher of Street Photography Magazine I look at photographs daily. In this role I allow my gut to find images that make me feel something then look closer to investigate why. Daniel's book is full of such images. Each one caused me to look deeper to learn more of the story.

As I street photographer I want to learn from others in order to improve my own work. Not the equipment they use, not the exposure settings, but what he was thinking . Why did he choose his subject? What went through his head as he clicked the shutter? And how and why did he choose the final images that he did. Daniel gives us all of that.

In the first section, "How I work with street photography", Daniel shows us his favorite images, tells us the story behind them then includes a contact sheet indicating his final choice. The contact sheets alone show us how Daniel sticks with a subject, anticipates what will come next and waits for the story to develop. He demonstrates that the best photo may come later so don't give up early.

The second section, "Behind the photo", is where Daniel shares a collection of street scenes from various neighborhoods in New York. These images are are more complex. As New York street photographer Lauren Welles says, "fill the frame, tell a story." And that's exactly what he does here.

Each image has multiple layers and multiple stories going on at the same time, as you would see in any street scene in a busy city. These photos are best viewed a number of times, as viewing reveals something new. The first photo in this series of the boys at Coney Island is a perfect example.

My personal favorite in "Behind the photo" is the fifth one of the two little girls with their mother outside a train station.

Through this book I learned so much about how to improve my own photography and working style. Each time I revisit I see something new. You will as well.

Enjoy!

Bob Patterson

http://streetphotographymagazine.com/

Capital of street photography

New York has for many years been home to many of the world's most famous street photographers, such as Joel Meyerowitz, Bruce Gilden, Martha Cooper, Bruce Davidson, Mary Ellen Mark, Elliott Erwitt, Ricky Powell and Jamel Shabazz.

The film "Everybody Street" from 2013 has helped to turn them into photographic icons within the genre of street photography. Most of these photographers started their careers many years ago, long before cameras became digital.

Many of them have also published books filled with their best photos, which have helped to inspire a whole generation of up and coming photographers. Most of them were professional photographers who lived and breathed for the "good" photograph. It was very characteristic of them to take good photos of people on the streets of New York. As professionals, it didn't matter to them whether they were paid for the photos or not.

As you can see in the film, even old age doesn't stop them from having an interest in street photography. Some of them are still taking paper photos even though digital cameras have been around for years.

New York is one of the most famous cities in the world. It is renowned for its history, skyscrapers, iconic buildings, film locations, news etc. New York is also known as the city that never sleeps.

These are just some of the reasons why I can allow myself to call New York, the "Capital of street photography."

O

When I wrote the e-book "Street photography" in 2013, I hoped that it would be downloaded perhaps 20,000 times.

However, during the first 2½ years old, it was downloaded over 150,000 times. In the beginning, there were approximately 800 downloads a month, but after a review of the book in the Huffington Post written by Michael Ernest Sweet, it was downloaded nearly 20,000 times just in one month. Subsequently, the article from the Huffington Post was reproduced on a lot of photographic websites, and there is still a stable number of downloads every month. My e-book, "Street photography" also contains a number of photos from New York, and has now also been translated into Chinese.

The amount of interest I received for my e-book, "Street photography" was the inspiration for creating and writing this new e-book.

Nathan's
THIS IS THE ORIGINAL

All of the photos in this book were taken during a weeks' holiday in New York in May 2015.

I have tried to capture the life in the city, with photos of ordinary people in everyday situations - often with a humoristic approach.

To ensure a good variety of photographs I visited at least 3 different parts of the city every day. I visited many different places in Manhattan - from Wall Street to Harlem and also Brooklyn, Queens and Coney Island.

Equipment and technique:

I often think that photography enthusiasts talk too much about photographic equipment and too little about the actual photos that they take. When I wrote my last book, I made no mention of photographic equipment, but I did receive some questions about it. I think it is important to have good, quick and efficient photographic equipment.
It may also be relevant to talk about photographic equipment if you are going to buy something new, but in my opinion, once you have it just go out into the world and use it!

All the photos in this book are taken with a Nikon D7200 and Nikon 20 mm 1.8G prime lens (30 mm full frame), which I think is a good combination for street photography.

Nikon
D7200
Nikon
F mount

Nikon
AF-S NIKKOR 20mm 1:1.8G ED
N

For a street photographer, the concept of "one camera, one lens" is a good motto and definitely if you mainly shoot candidly from the hip. "One lens" can just as well be a zoom lens, which is fixed at a certain focal length.
The advantage of a constant focal length, is that with a little practice, you soon find out where to position yourself and exactly how much you get in the photo frame. You become "one" with your equipment.
For example, if you are taking a landscape photo, you usually have plenty of time and can benefit from setting the time, aperture and ISO manually.
In street photography, it may be a good idea to use the "P"-setting (Programmed auto) together with auto-ISO and also limiting the minimum shutter speed.
Things do sometimes happen quickly and situations can easily change, making it difficult to use manual settings. Maybe you are focusing on a situation in the shade, but seconds later something more interesting appears on the other side of the street in the sun. You would then need to change the settings for this new situation, and the opportunity for taking the photo may be missed.

Remote control and spirit level

If you are using the technique of shooting from the hip, it may be an advantage to have a wireless remote control with you.
It can be used to make both you and the camera more invisible. I can easily shoot with it from my pocket or from the palm of my hand. No one seems to notice that I am taking a photo when my fingers are nowhere near the shutter button.
I usually combine it with a small spirit level in the hot shoe, and then I can see if the camera is level on both axes. I can easily correct the camera with one hand without it being noticed.

"Shooting from the hip" technique

The "shooting from the hip" technique, basically means taking a photograph without looking through the viewfinder. You can do this in several ways, for example by hanging the camera around your neck and letting it rest on your stomach (if you have one!) or by holding the camera in your hand with your arm stretched along the side of your body.
I almost exclusively use the technique of having the camera resting on my stomach which gives me a good opportunity to use the spirit level. By consistently using the same technique I get a better photo accuracy. This is a relatively low camera position, about the same as a camera with a waist level viewfinder. One of the most famous street photographers, Vivian Maier, was known to use a camera with one of these.

Distraction tips

As I pretty much only use a wide angle for my street photos, I am very close to the people I photograph. Therefore, it is sometimes necessary to make a slight movement or sound to distract them from looking directly into the camera.
To distract them, you could maybe scratch your neck, correct your glasses, fix your hair, look at your watch, check your mobile phone etc. Meanwhile, you are pressing your wireless remote control and taking your photo.
In this way, you can avoid eye contact with the people you are photographing and get more natural photos.
It was only after I learned this technique from another street photographer at www.500px.com in 2011 that I really got started with street photography. Since then, I have taken many thousands of photos using this technique, and as yet, I have had no questions or confrontations from anyone that I have taken a photo of.

My definition of a street photo:

- Street photos are taken in publicly accessible locations, i.e. streets, beaches, museums, shopping centres, parks, etc.

- They MUST contain people or human elements. For example, a photo of a dog biting a person's trouser leg, where all you can see is the person's leg.

- People or human elements MUST have an impact on the story within the photo. For example, the photo could be of a long tunnel. At the end of the tunnel you can see two people moving out into the light, and although they are only a small part of the photo, they give it meaning and provide the story.

- The people in a street photo should NOT be the photographer's family, friends or acquaintances, but must be a stranger to maintain the authenticity of the image.

- Street photos are traditionally taken with a wide angle lens, but can also be taken with a telephoto lens.

- A street photo must NOT be manipulated. You should not superimpose other people/elements or remove people/essential items, from the image. You can of course adjust the light, contrast, crop, convert to B/W etc.

- I do not consider HDR and excessive image editing as part of a street photo.

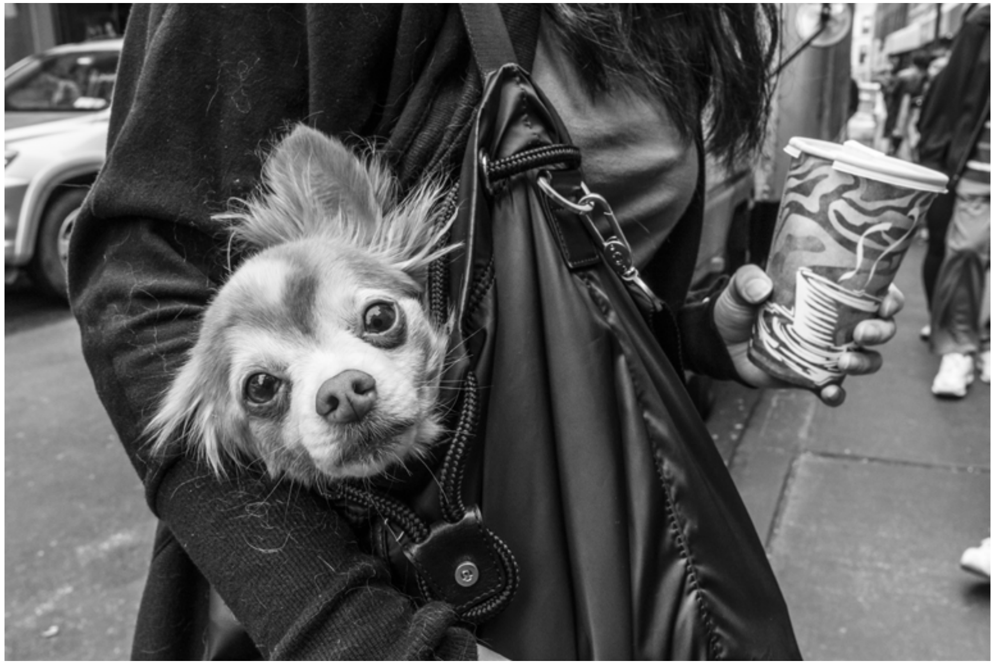
- It's OK to take street portraits, but it should still be of a stranger. I would suggest that you try to include some of the surroundings in the photo, as this helps to differentiate it from a studio photo.

- A street photo can be candid, or you can ask the person/persons for permission first.

- A street photo MUST NOT be staged – although people might like to set themselves up for the photo because of the camera's presence.

Are there rules for what is classed as street photography?

There are many different definitions of what street photography actually is, and really it just depends on who you ask. Let us first establish that there is no "street photography policy" out there. So it is first and foremost about having fun photographing what you want to, without taking into account the name for the type of photo you've taken or what other people may think about it.
I personally think, that the genre of street photography sometimes becomes unclear. I have seen photos of only buildings, or a flower display, being classed street photography, which I don't agree with.



A dog and a coffee to go

I think that the photo above from Chinatown, is an excellent example of street photography. It shows that a human face is not necessarily needed as the photo still manages to tell you a lot about the woman without you actually seeing her.

How I work with street photography

Examples showing all RAW files taken in conjunction with the selected photo.

How I work with street photography

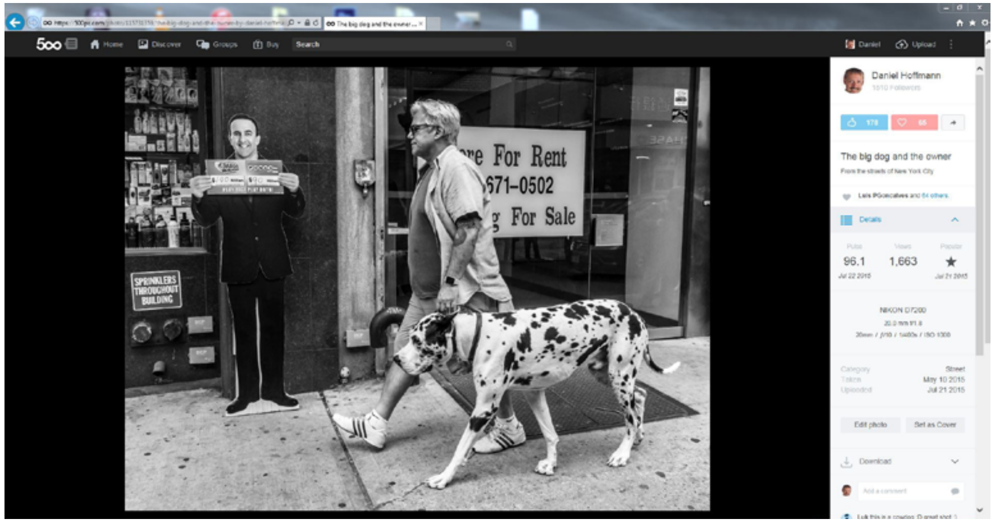
In the following pages, I will show you some examples of how and why I have chosen a particular photo for this e-book.
I start by looking at all the images I took in relation to a selected photo. Although I would not normally show the other images to anyone, I keep them on my hard drive just in case. I'm not good at tidying up on my hard drive and as hard drive space is cheap to have, I actually don't need to!
The examples in this book show how important foresight is in street photography. Therefore, I usually "scan" the street or the surrounding area at all times to see what may be coming or happening further on. Once I have found an interesting person to photograph, I concentrate on finding a relevant background or maybe even another similar/contrasting person to be in the photo.
Sometimes, I find it necessary to follow or walk in front of a subject (see Example 1). To make sure you have the photo of the "decisive moment", it is important to take multiple photos of the same situation.
This may well mean that you have to take up to 10 shots to get the right photo, but don't worry you can always discard them. It is important to remember:

The easiest way to achieve a reputation as a skilled photographer - is by never showing your bad photos!

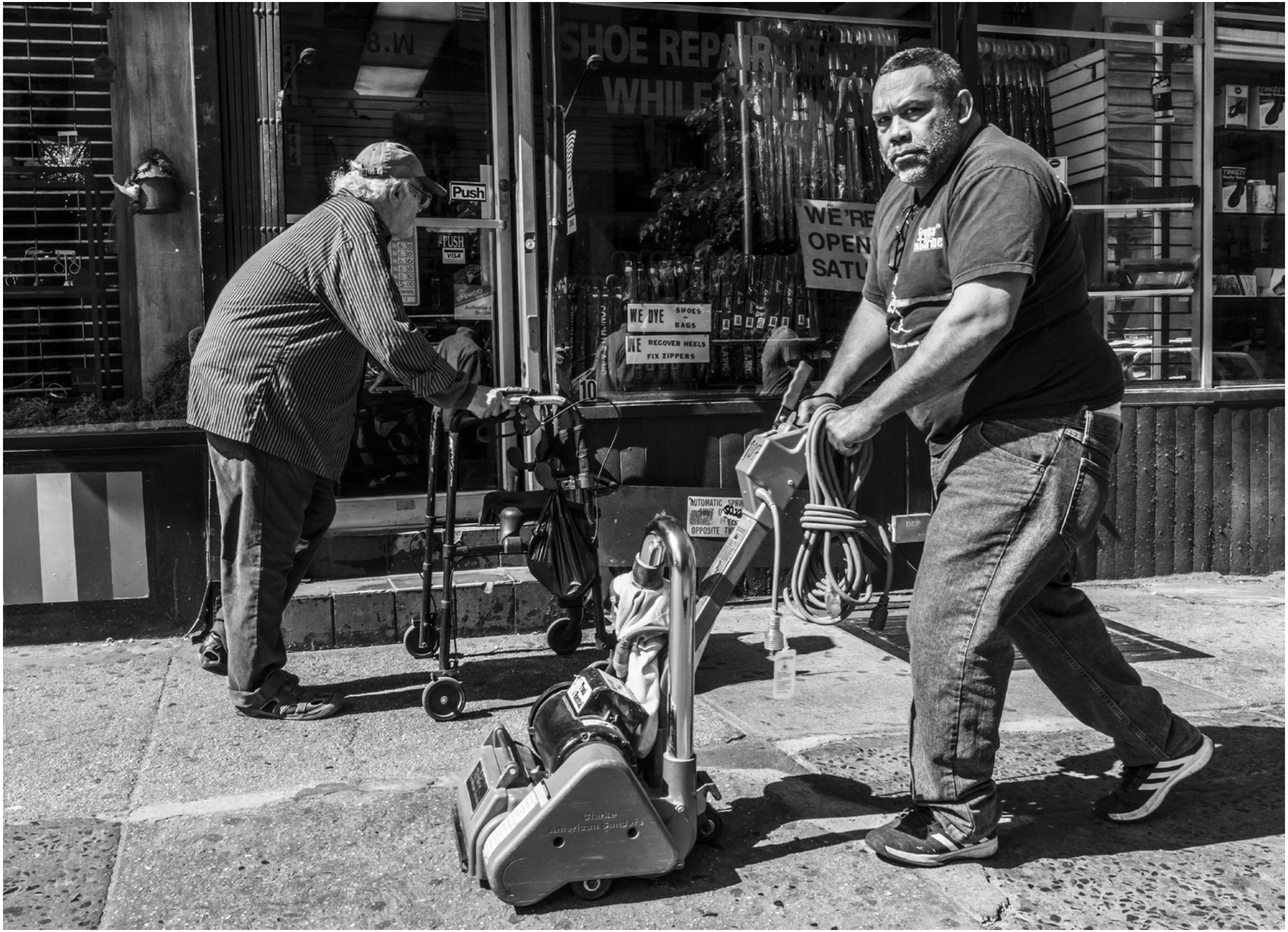
When working with a particular genre, such as street photography, it is easy to fall into a rut and become fixed on a particular style. I think this also happened to me. Not consciously, but maybe because I have had success with this particular style before and therefore think it is the style that I am best at. For me, it is situation photos.

I admire a lot of other photographers' street photos, via street photography Internet groups and on the photo sharing site 500px, which is my favourite. Here I sometimes see very contrasting black and white backlit shots with long shadows or a photo of a small person, as part of a larger scene – e.g. in connection with beautiful architecture. They are a pleasure to look at.
I have repeatedly tried to take some street photos like this, but I haven't succeeded. I even made an extra effort in New York, taking advantage of the sunny late afternoon hours to create some special long shadow photos– but nothing usable came out of it.
You should not expect to take a "master photo" every time.

Sometimes you should be happy that you are able to just bring home one usable photo. For me, a usable photo is one that possesses a quality making it suitable for publication on one of the photo social media sites, which I participate in.
Patience, determination and a good pair of shoes is an advantage in the quest for a good street photo!
I am active in 500px and some Facebook and Google+ groups. There is usually a good community spirit in groups like these, and even if people do not know each other personally I still feel that I know a great deal about the other people through the comments which I leave for other people and the comments I receive myself.
I advise and encourage you to participate in these types of social media sites. Please remember though to participate actively - that is, comment on and "like" the photos you think are good, so that the photographers get feedback.



Above is an example of one of my uploads on 500px. It is possible to "like" the photo, make it your favourite, see how many people have seen it and also read their comments. There is also a rating based on how many likes and favourites, you have received. You shouldn't read too much into these figures, but appreciate that other people like a photo that you have taken and therefore they will "like" it.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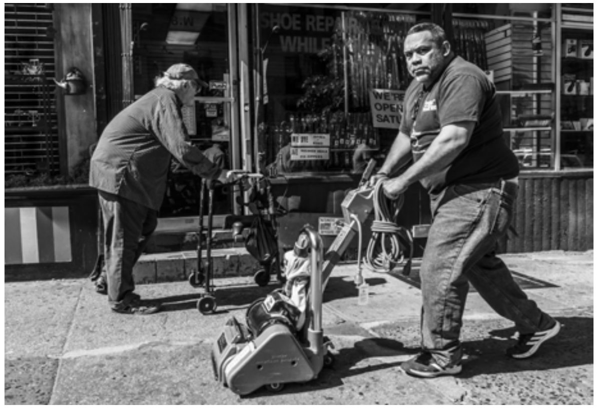
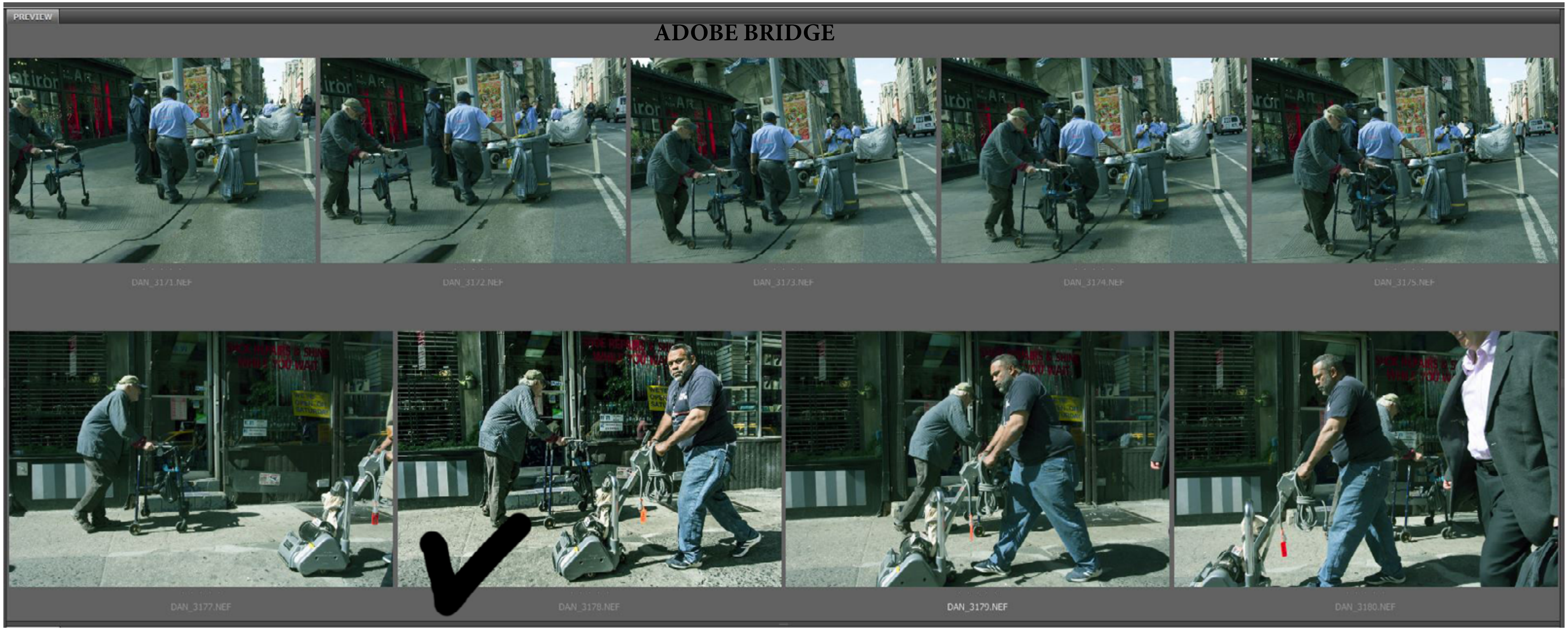


Example 1. “In 25 years, he’ll be going the other way.”

I saw the older gentleman with a walking frame, near the Flat Iron building. My thought was to find a suitable background, something that would relate to him or be in contrast to him - something that could provide some more elements to the photo. I took some photos with some street cleaners in the background, but this didn’t give me the photo I was looking for. The older gentleman proceeded slowly towards 23th Street, and I hurried to walk in front of him. Further along the street, a workman was walking towards the older man, pushing a floor stripping machine. I tried to calculate when they would pass each other, and by just using 4 attempts, I managed to get the photo I wanted. Namely, when they passed each other pushing their vehicles. For me, this photo symbolizes two people, two generations, that are both at their own stages in life. The workman, should expect to be going in the other direction in 25 years, perhaps with his new vehicle, a walking frame!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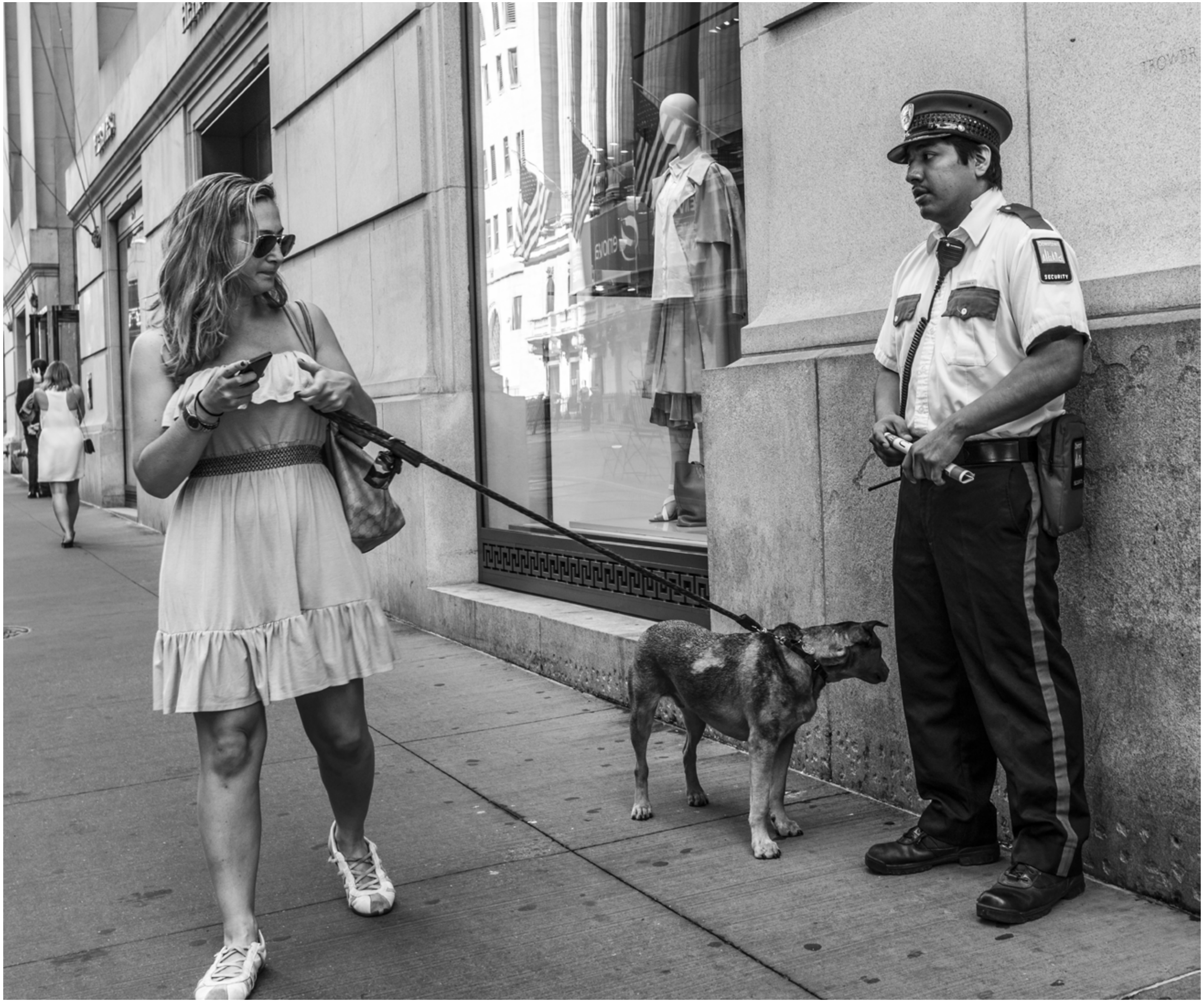
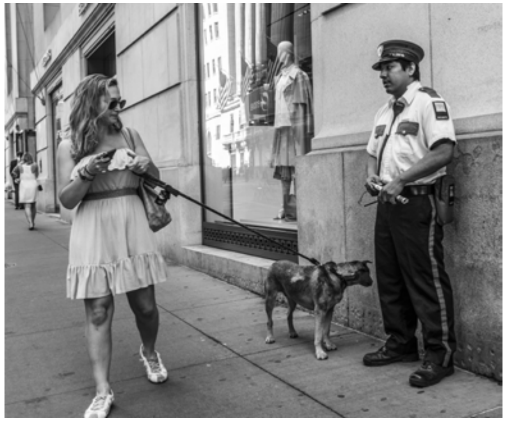
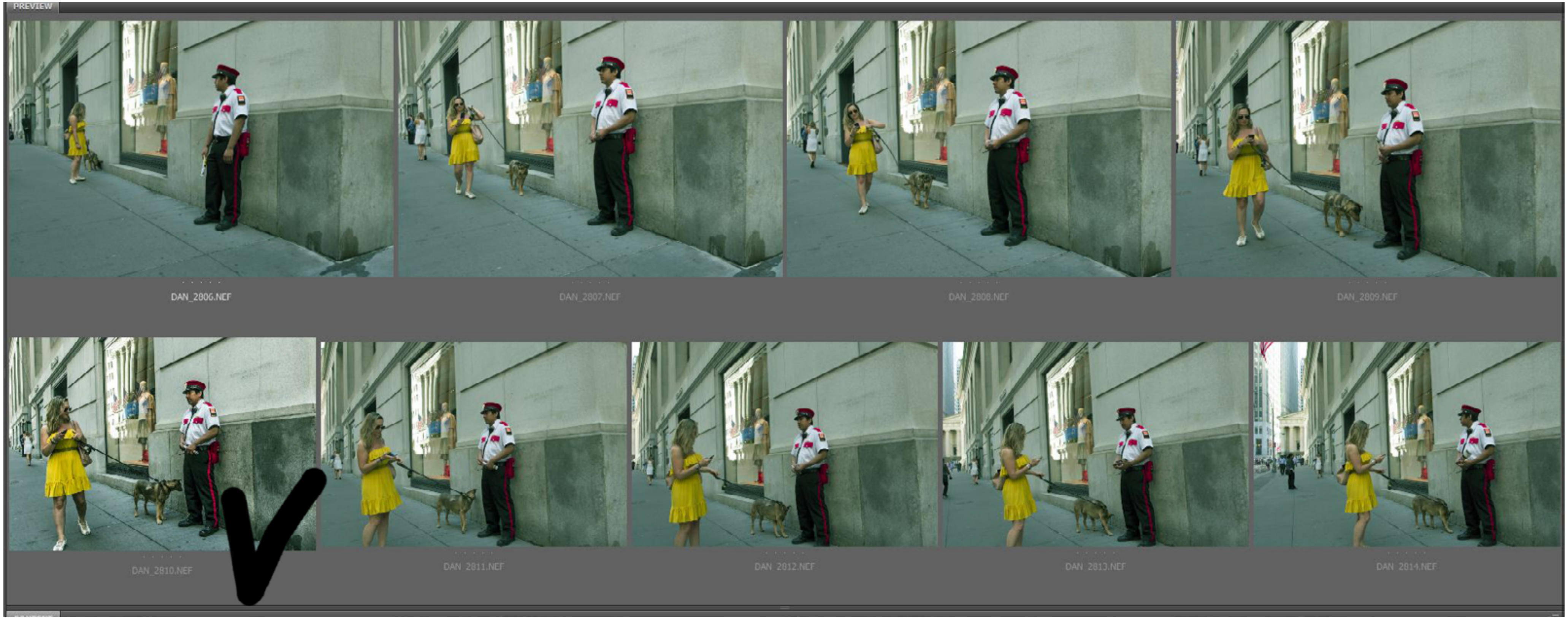




Example 2: "The dog, the woman and the security guard."
I was on one of the streets leading down to Wall Street and The Stock Exchange. I saw the woman in the yellow dress and her dog walking towards a street corner, where a security guard was standing in front of a building. The woman was walking very slowly, as she was constantly checking something on her phone. Meanwhile, she was letting her dog stop and sniff at absolutely everything. This gave me plenty of time to get in front of her and position myself at the corner where the security guard was standing. When the woman passed, the dog stopped to sniff the security guard and it was right at this moment, that I got the photo that I was looking for. The security guard didn't seem to be entirely comfortable with the situation and had a worried look on his face, but he didn't move from his position outside the building he was guarding. I don't know what might have been going through his mind, but in a city like New York, which was subjected to the terror of 11 September 2001 and with it being so close to the financial centre, I would expect any security guard to be extra wary when someone gets close to them.
In the reflection shown in the window behind, you can see some of the buildings around the financial centre. Again here, I have used the technique of shooting from the hip, and you can see that the range fits nicely until you look at the last 4 photos where I've cut off some of the girl's feet. But that's the risk you run when you are taking candid photos. However, you can almost be certain that by using this technique, people don't realise you are taking photos.



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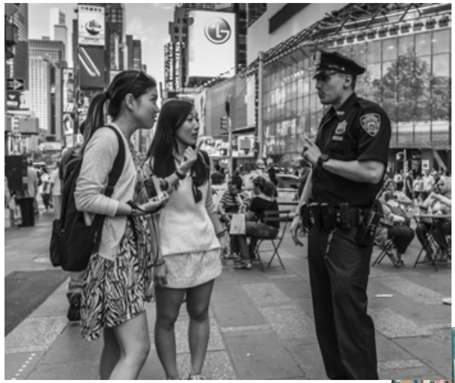

Example 3: “Cool down or I’ll arrest you!”
This photo of two girls who seem to be having a serious and heated discussion with the police officer in Times Square may make you wonder if the photo is telling the right story. Is the officer’s raised finger his last warning before arresting the girls? Actually, when police officers in Times Square are not undertaking police duties they are very friendly tour guides. That was the situation I captured in this photo. If you look at the other 19 photos in large-format, you would not be in any doubt that they were just having a perfectly normal conversation. I don’t know and couldn’t hear what they were talking about, but you can see both the police officer and the girls laughing in many of the photos. So the photograph is only telling the truth in the sense that the subjects have those expressions on their face and are making those gestures at the precise time that I took the photo. That is the only truth in the photo. Some people can show a funny or dramatic facial expression for just a fraction of a second, and I have often exploited this as a street photographer.

DAN_3043.NEF
DAN_3044.NEF
DAN_3045.NEF
DAN_3046.NEF
DAN_3047.NEF
DAN_3048.NEF
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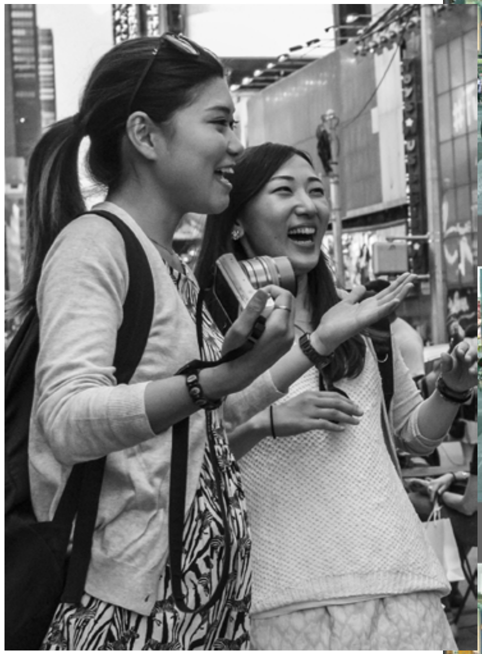
This clip from a different photo tells a different and more actual story:



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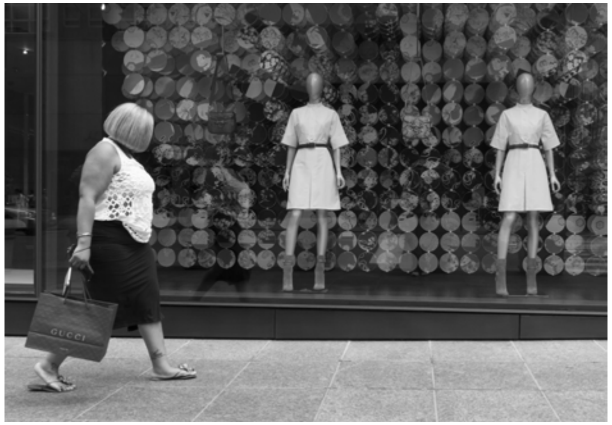
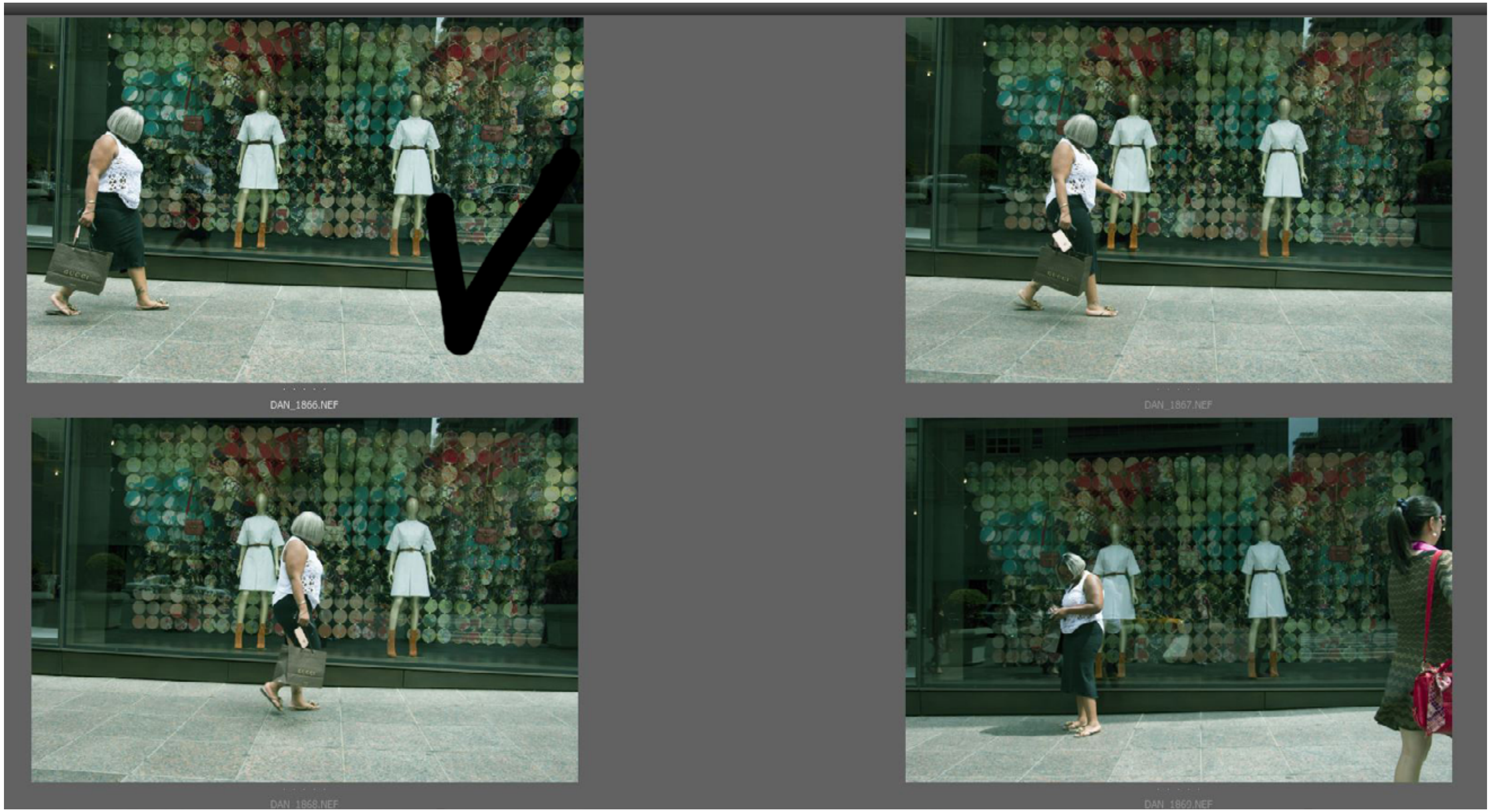
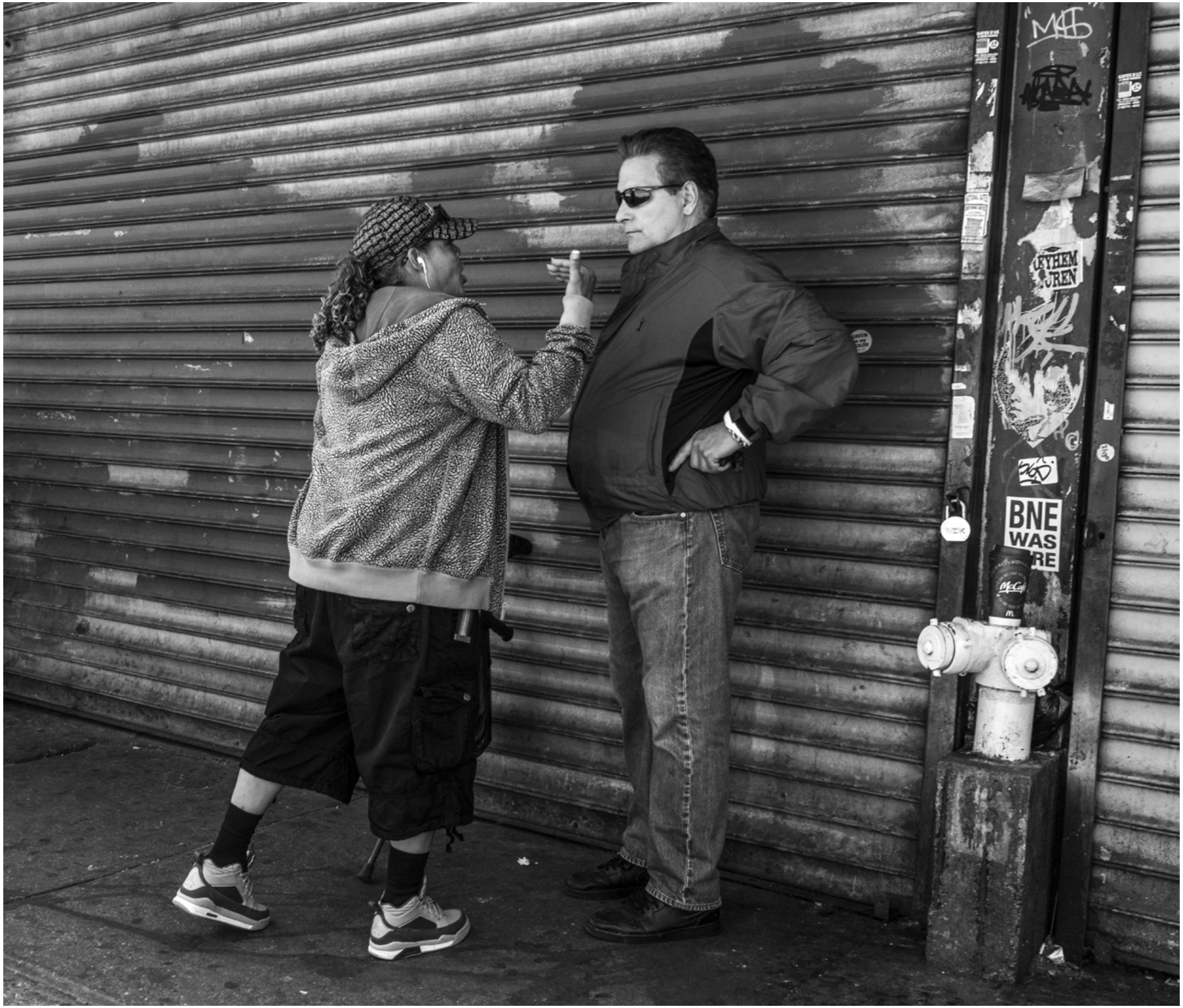


“Hair or not.”

5th Avenue in Manhattan is a really good place to take photographs, especially the northern end towards Central Park. This part is full of expensive brand-name stores like Gucci, Chanel and Louis Vuitton. Here you can see wealthy New Yorkers in expensive cars out shopping and also tourists, who are only “looking” at the many expensive items. You will also find beggars and homeless people waiting for handouts from the passers-by.

I noticed a shop window where there were two fashion-clad mannequins exhibited. They were both bald and didn’t have faces. I was hoping that a bald man or maybe even two bald men would walk past, creating a connection to the two bald mannequins. Instead of two bald men, a woman with bobbed hair walked past. Maybe she had just been shopping in Gucci! I thought that her hair style was a sharp contrast to the bald mannequins, and I also the liked the similarity that you could not see the woman’s face because of her hair. In total I took 4 shots and I like the first one best, as the woman isn’t directly in front of the mannequins.

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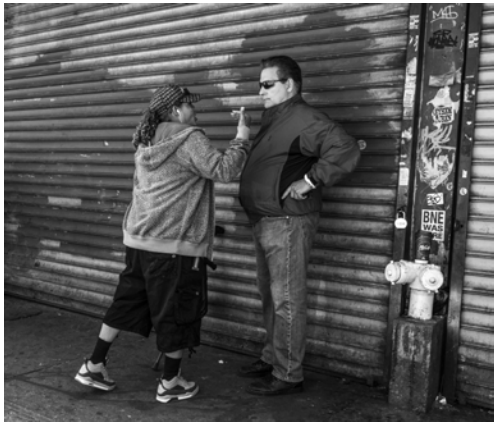
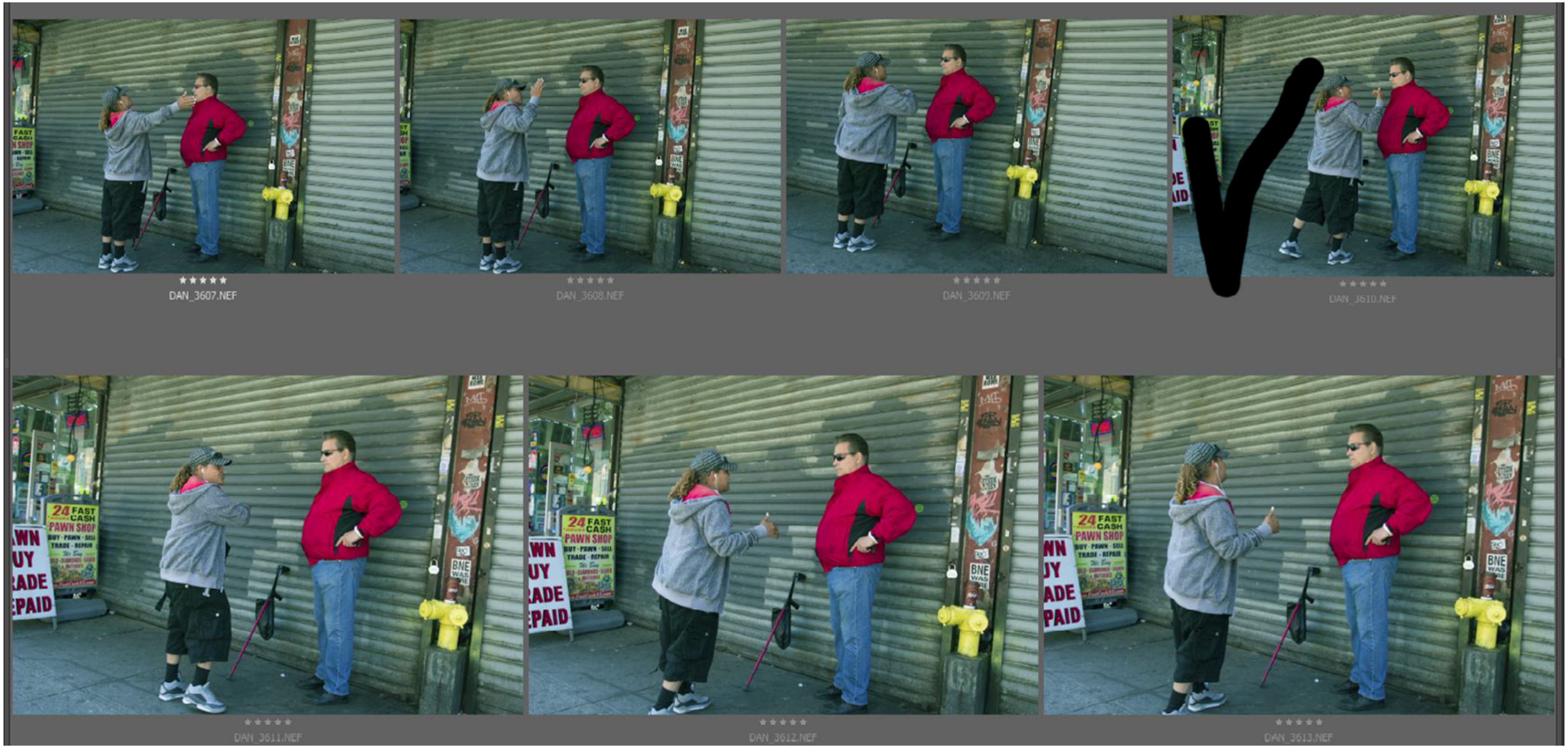


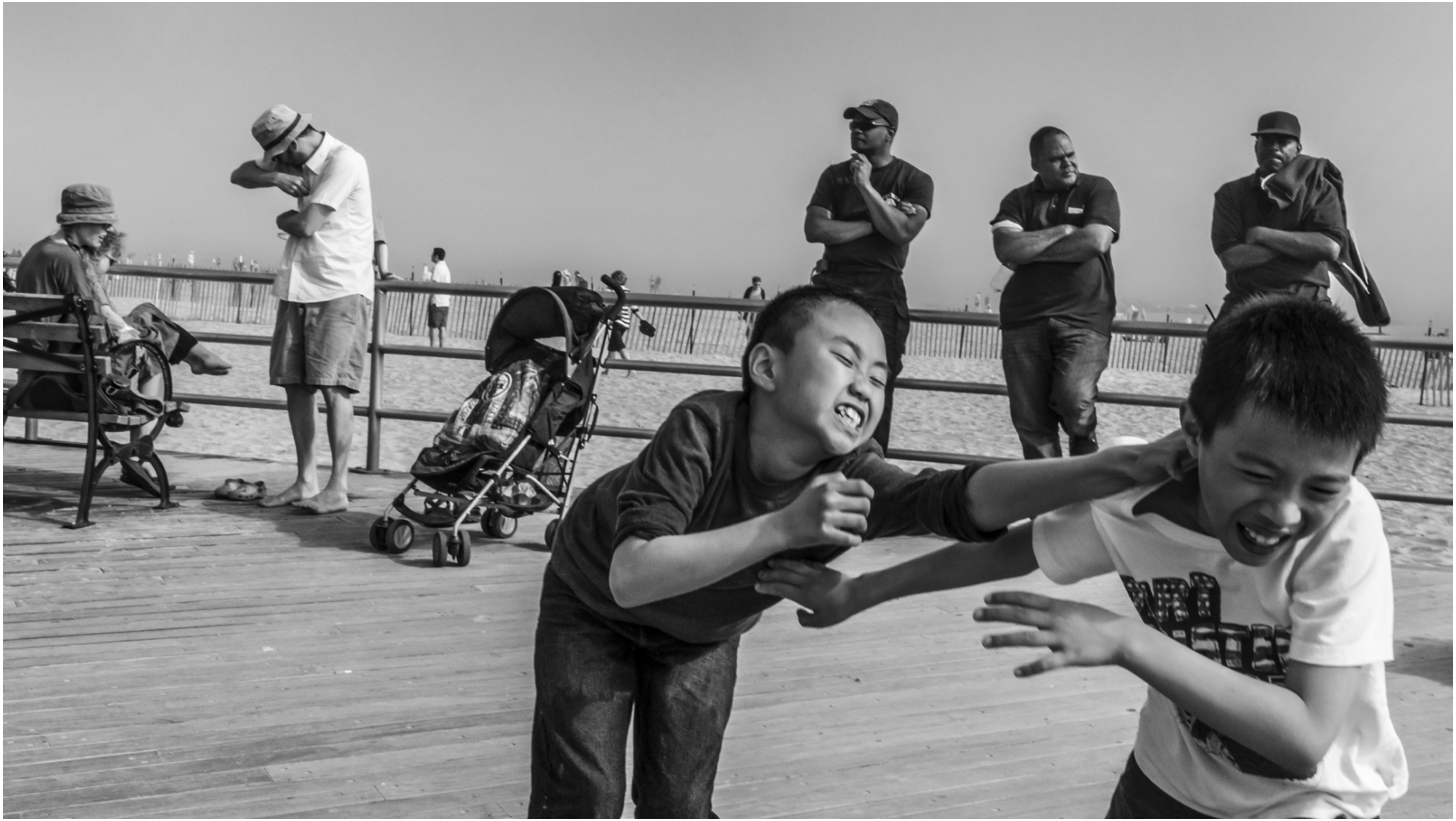
Example 5. “Woman against man.”

A good place to take photographs is on 125th Street in colourful Harlem. This is one of the busiest streets in Harlem and extends over several kilometres.
Here I came across a woman and a man arguing loudly. I took the 7 photos you can see below. The choice of which photo to choose, was pitted between no. 1, 2 or 4. The woman was gesturing strongly with her arms as if to emphasize her side of the argument in all three photos. The man however was standing in roughly the same position in all three photos and seemed to be fairly relaxed. Although the woman’s hand is stretched out in photos no. 1 and 2, I chose to use the fourth photo. Unlike in the previous photos, the woman is stepping closer to the man and is almost leaning against him. Notice her left heel is slightly lifted off the ground whilst she continues arguing.

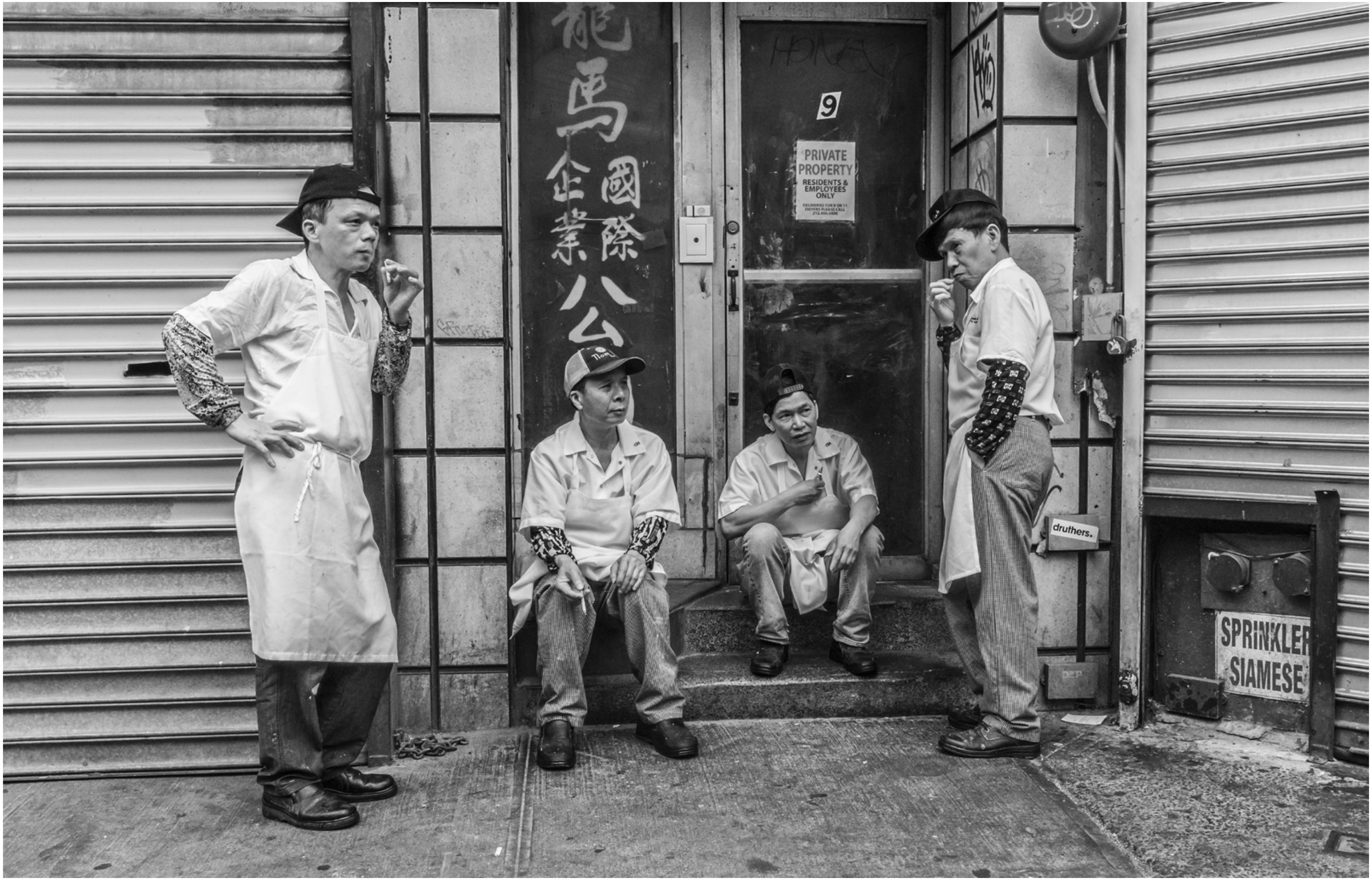


Behind the photo

Examples of photos including a description of how it was taken,
and why I have chosen to include it in this e-book.



If you are a street photographer in New York, you must take a trip to Coney Island. Many of the well-known New York photographers have published entire books just about Coney Island, and I also had high expectations for photo possibilities there. I was definitely not disappointed and spent 2-3 hours there, one Sunday afternoon. The two boys in the photo were running around fighting with each other for fun, as boys do. I was concentrating on getting an action photo of their fight, which as you can see I managed to get. It was only when I got home and looked at the photo on my computer that I noticed the man in the white shirt checking to see if his deodorant was still working!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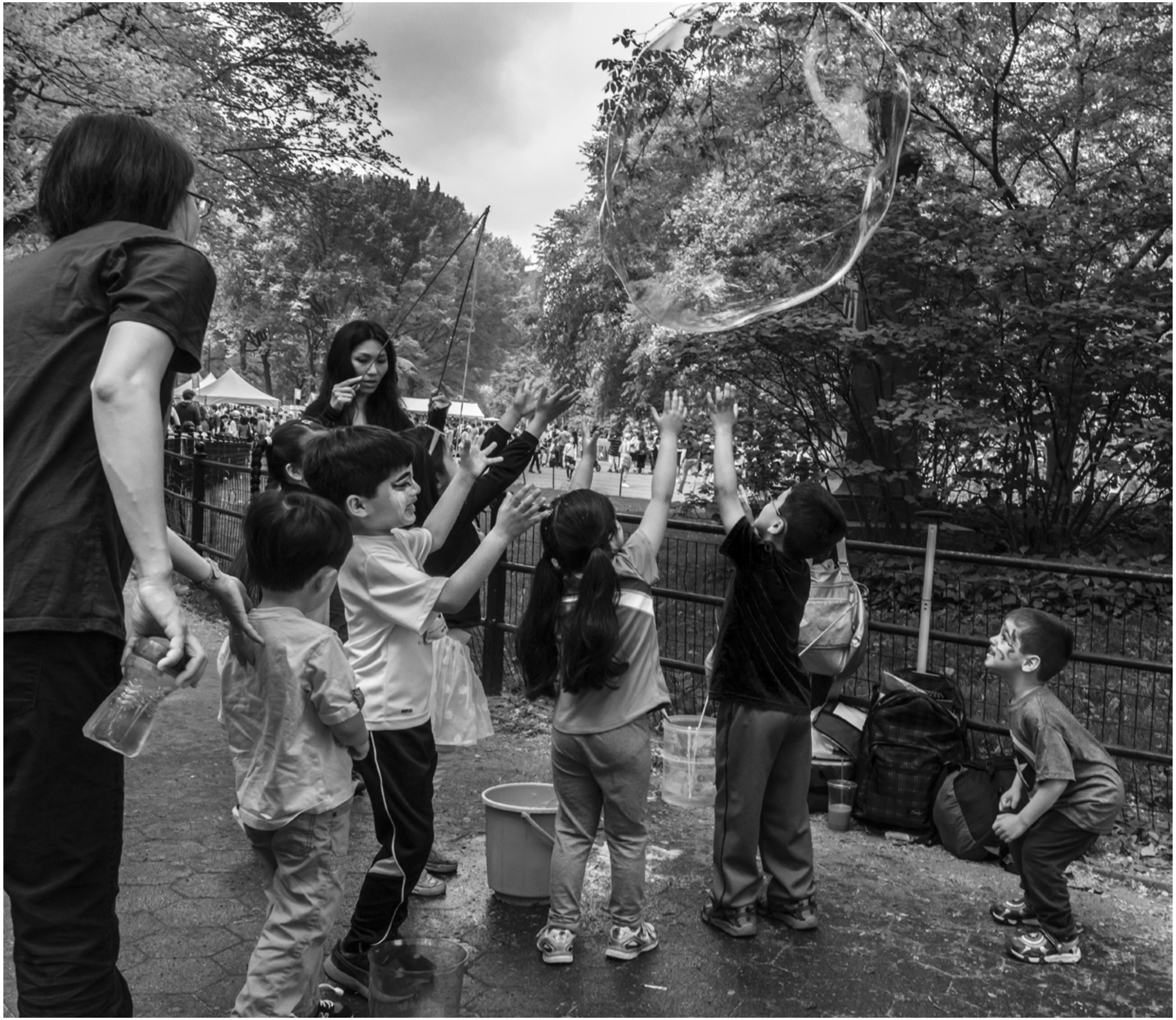
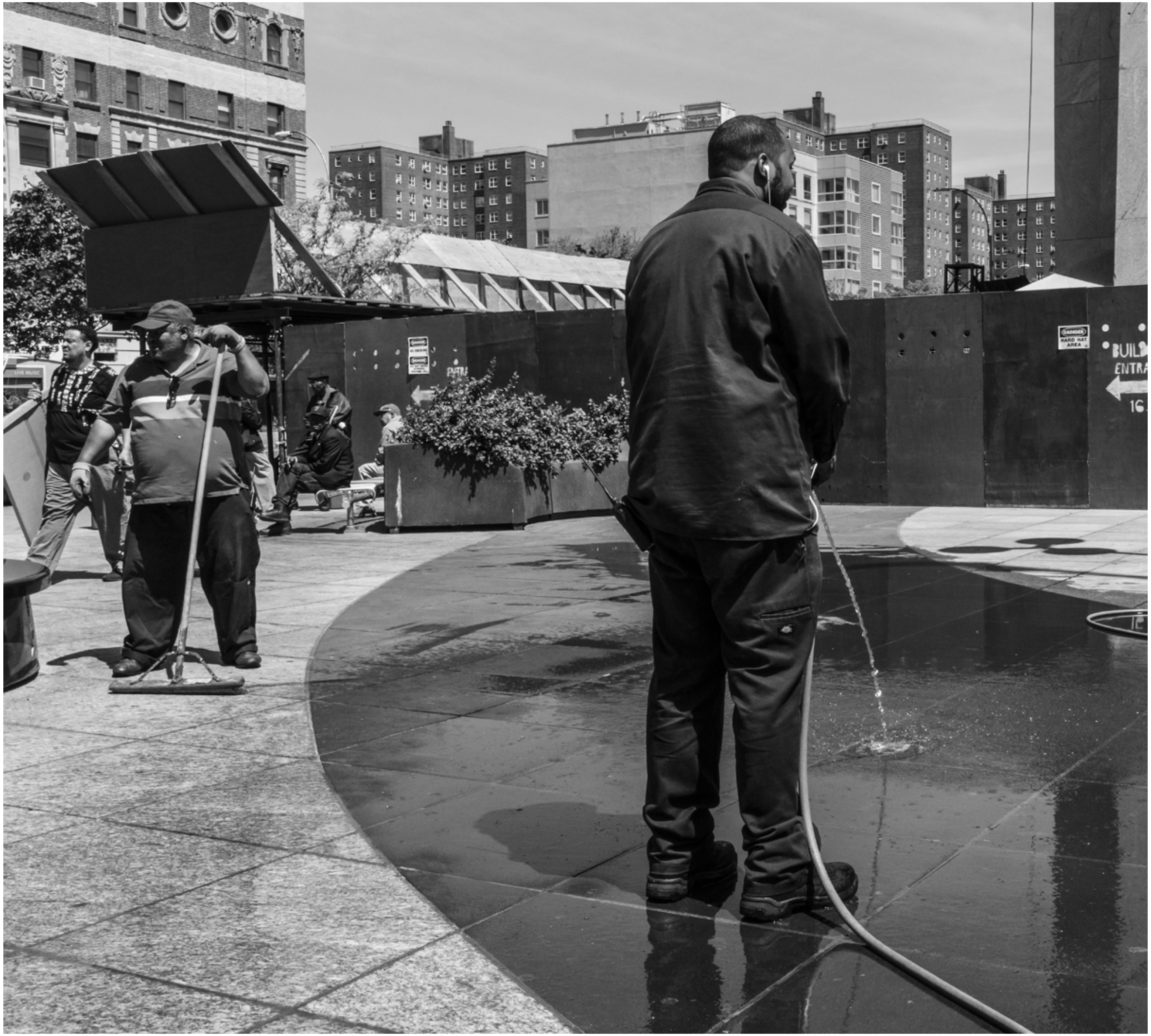
PRIVATE PROPERTY
RESIDENTS & EMPLOYEES ONLY
druthers.
SPRINKLER
SIAMESE

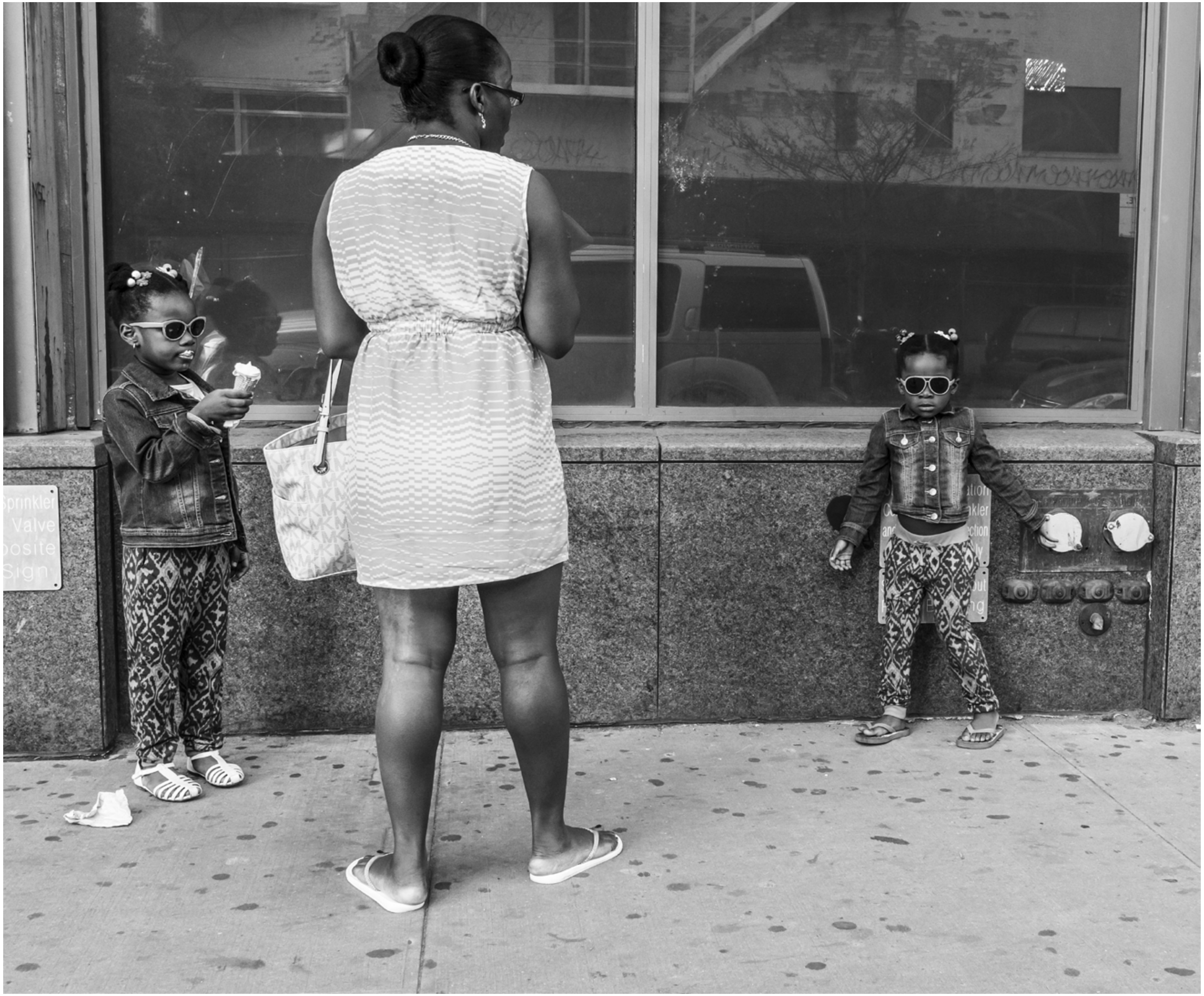
You can spend many hours with your camera in New York's Chinatown. There are many restaurant workers here, and they work from early morning to late evening. I had great success in taking a photo of these four restaurant workers outside the rear entrance of a restaurant whilst they were taking a break. I liked the composition and symmetry of the photo.



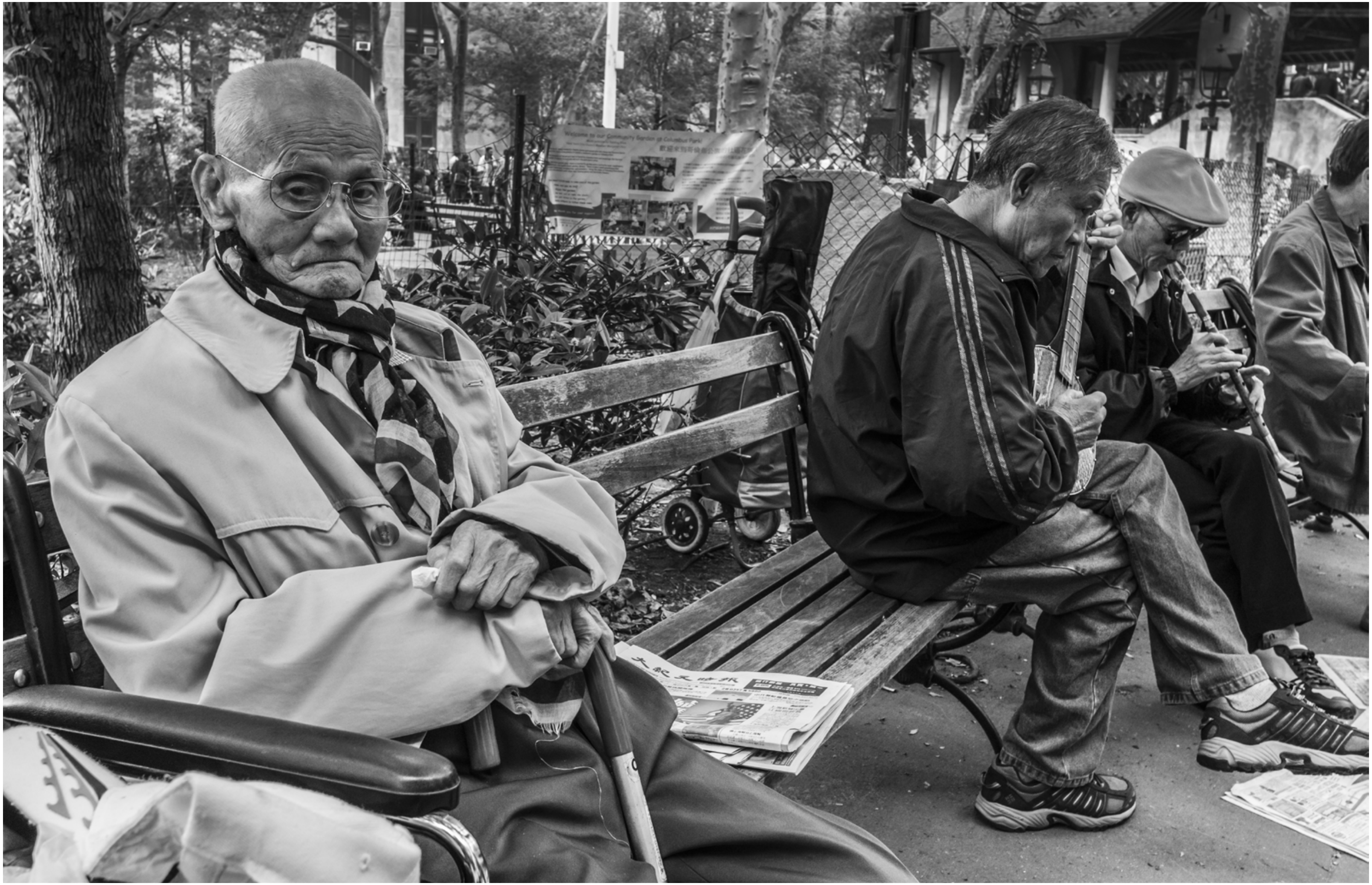
Central Park is also one of the places you just have to visit when you are in New York. It just happened to be “Japan day” on the Sunday that I was there. The central part of the park was filled with various activities and entertainment. There were also several soap bubble blowers like the woman in the photograph. The thing that caught my interest was how the children’s hands stretched up to the bubble. I think this adds action and dynamics to the photo. I chose this photo from amongst others because the bubble is intact and the children’s hands are outstretched. I also like the rather shy boy whose mother is trying to push him into joining the game, and the boy on the right looks as though he is poised to jump.



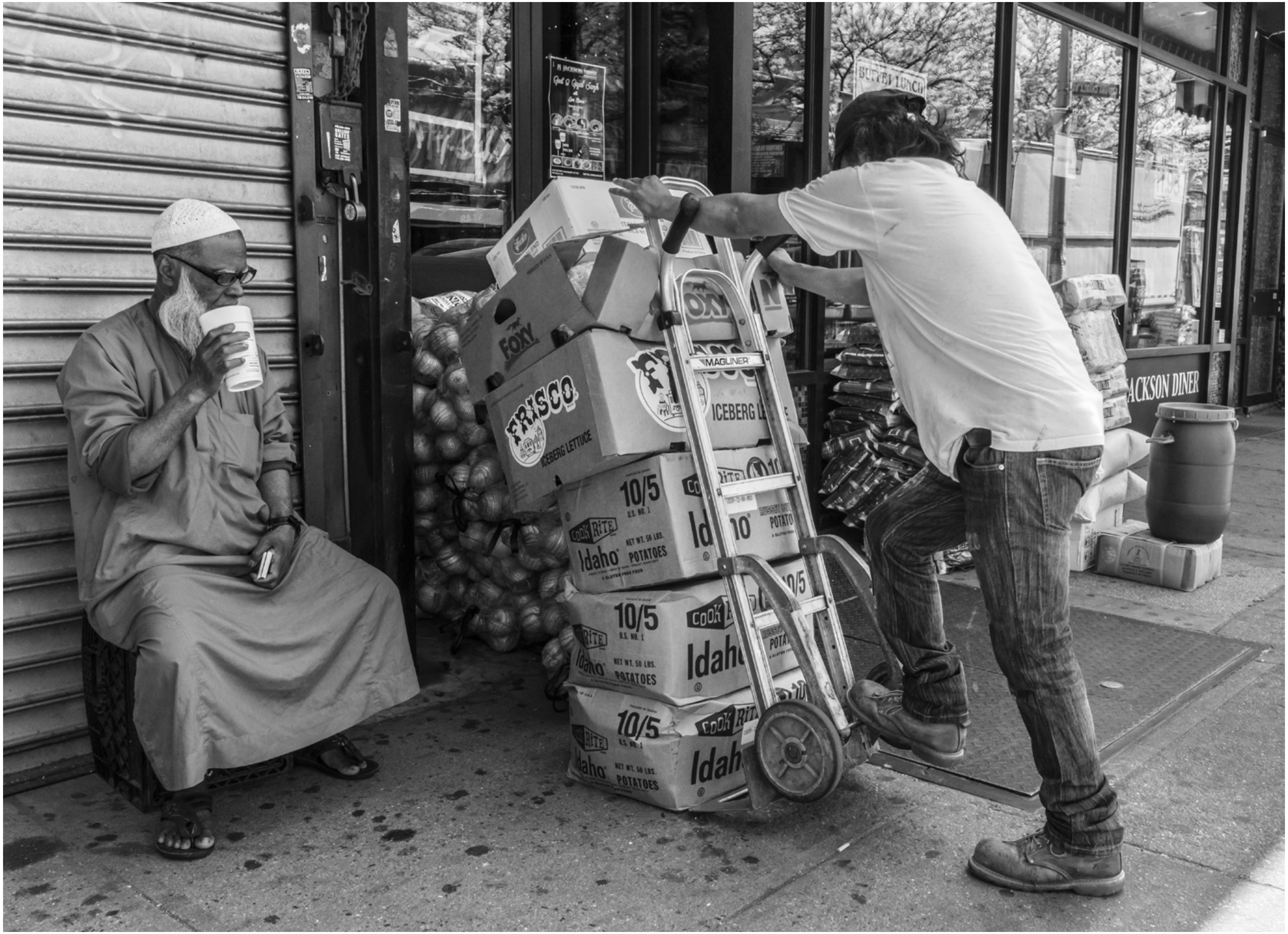
On the square in Harlem, I came across these street cleaners. They were using brooms and hoses to clean the paved area. I was focusing on the man on the left as he was leaning on his broom in a comical fashion. Suddenly, the other man with the hose turned so that from a specific angle it looked like he was urinating. After taking a few shots, I got the photo I wanted. When you take a photo like this, I think it is important that you can clearly see the hose, so it is clear to everyone, exactly what is really going on!



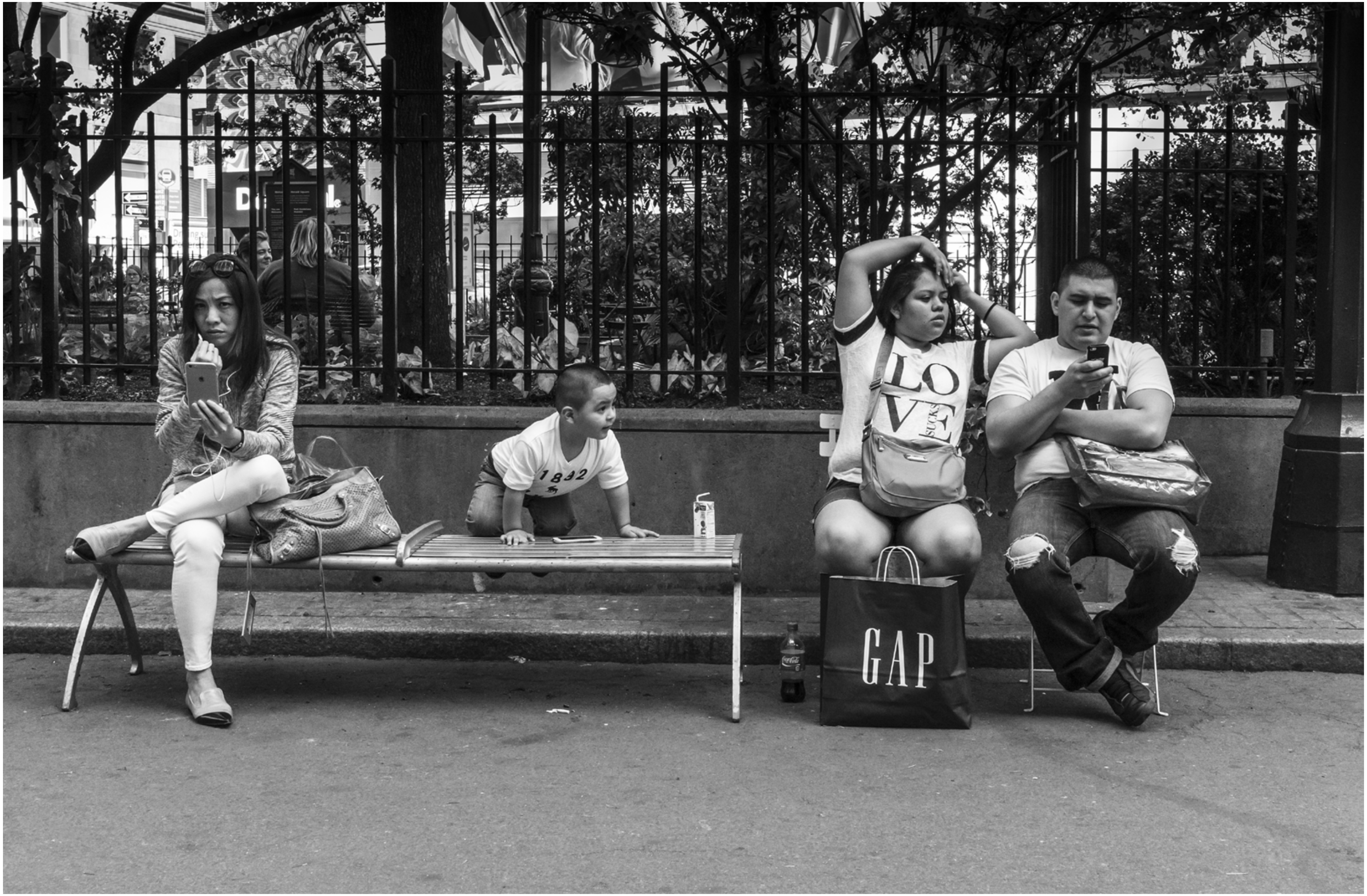
Close to the Coney Island train station, I spotted these two charming girls with their mother. They were wearing exactly the same clothes and the same "cool" sunglasses. I think that the sunglasses in particular give the photo an extra boost. At the same time, the reflection in the window tells you something about the surroundings and the place. By taking the photo from this angle, I do not appear in the reflection in the photo.



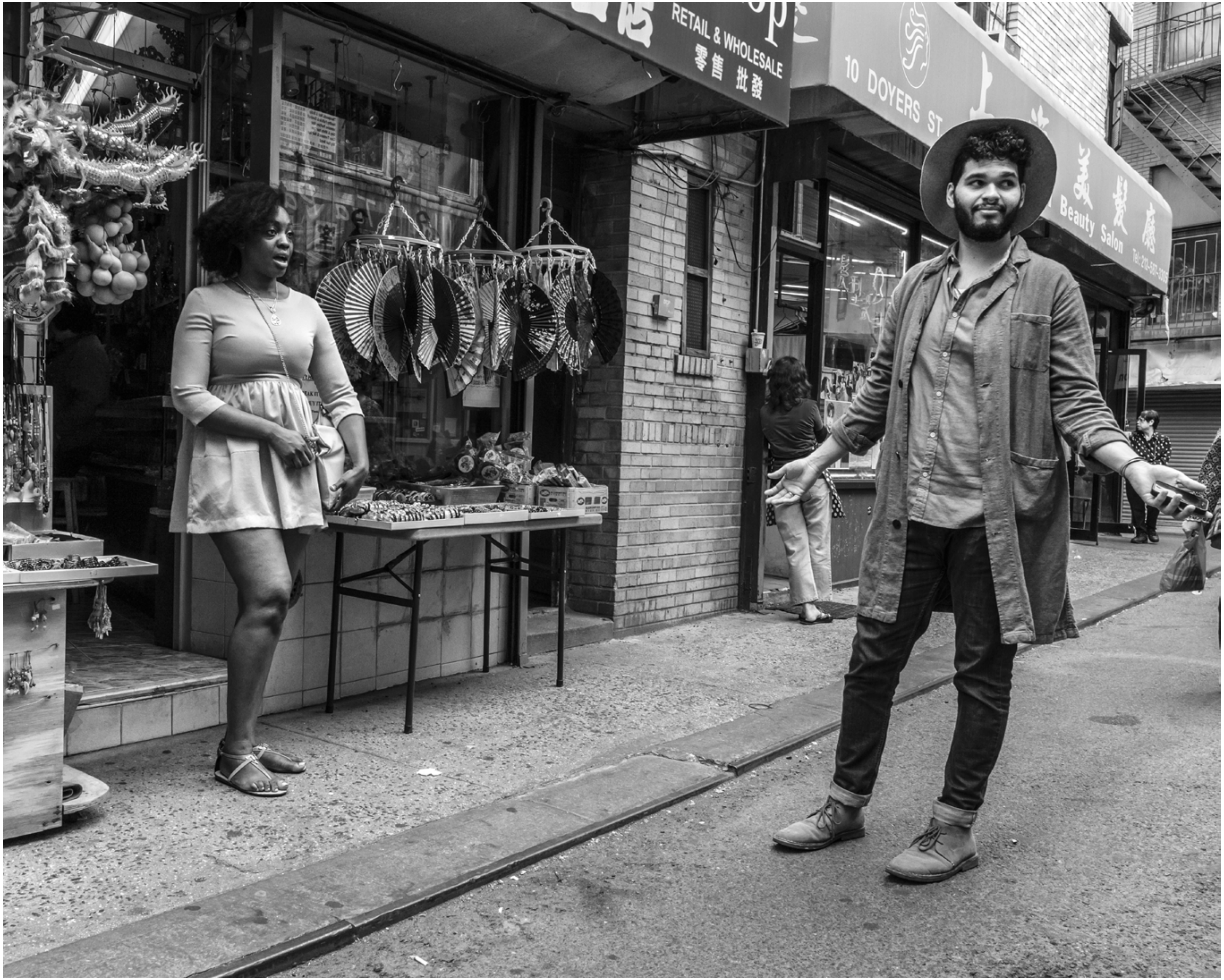
Columbus Park is located right next to Chinatown. Here I saw an elderly gentleman sitting on a bench with a very sad look on his face. Some musicians were also sitting on the same bench and playing what I think was some Chinese music. I took 4-5 photos of him. On all the photos he had the same mournful gaze, which was exactly what I wanted to capture.


FRISCO
ICEBERG LETTUCE
FOXY
MAGLINER
10/5
COOK RITE
Idaho
POTATOES
JACKSON DINER
BUFFET LUNCH

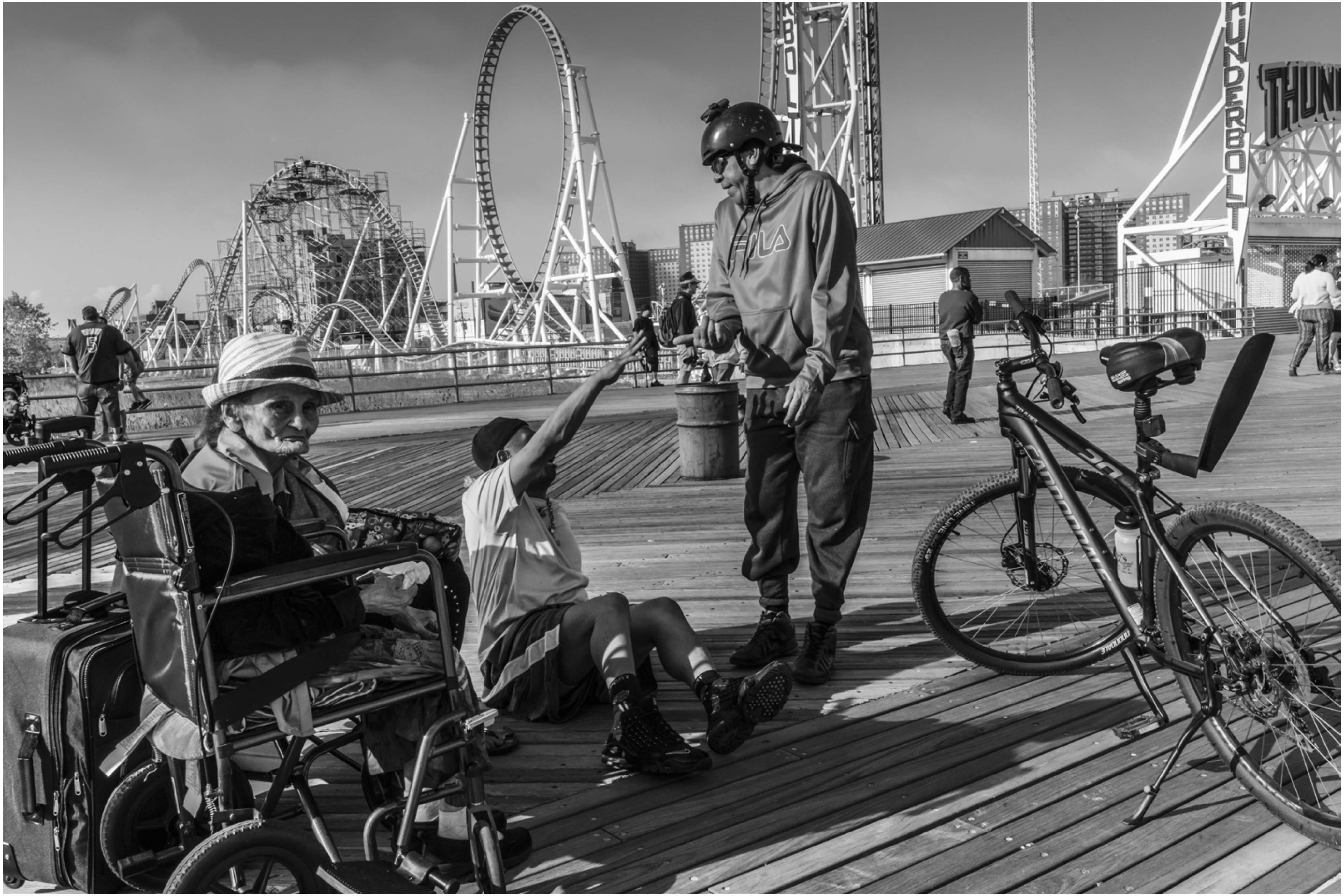
It was important for me to get out of Manhattan and take some photos from different parts of New York, so I took a trip to Queens. The long shopping street, Roosevelt Avenue, is a great place to take photos. This photo is from one of the side streets where I imagine that the man with the beard was the owner of this shop. A delivery man arrived with a load of vegetables. When he was about to unload the vegetables, I could see that it was about to tip over, but he managed to save it before it all tumbled out onto the sidewalk. I took several photos, but chose this one because the boxes were about to fall off and you can see the delivery man trying to save them.



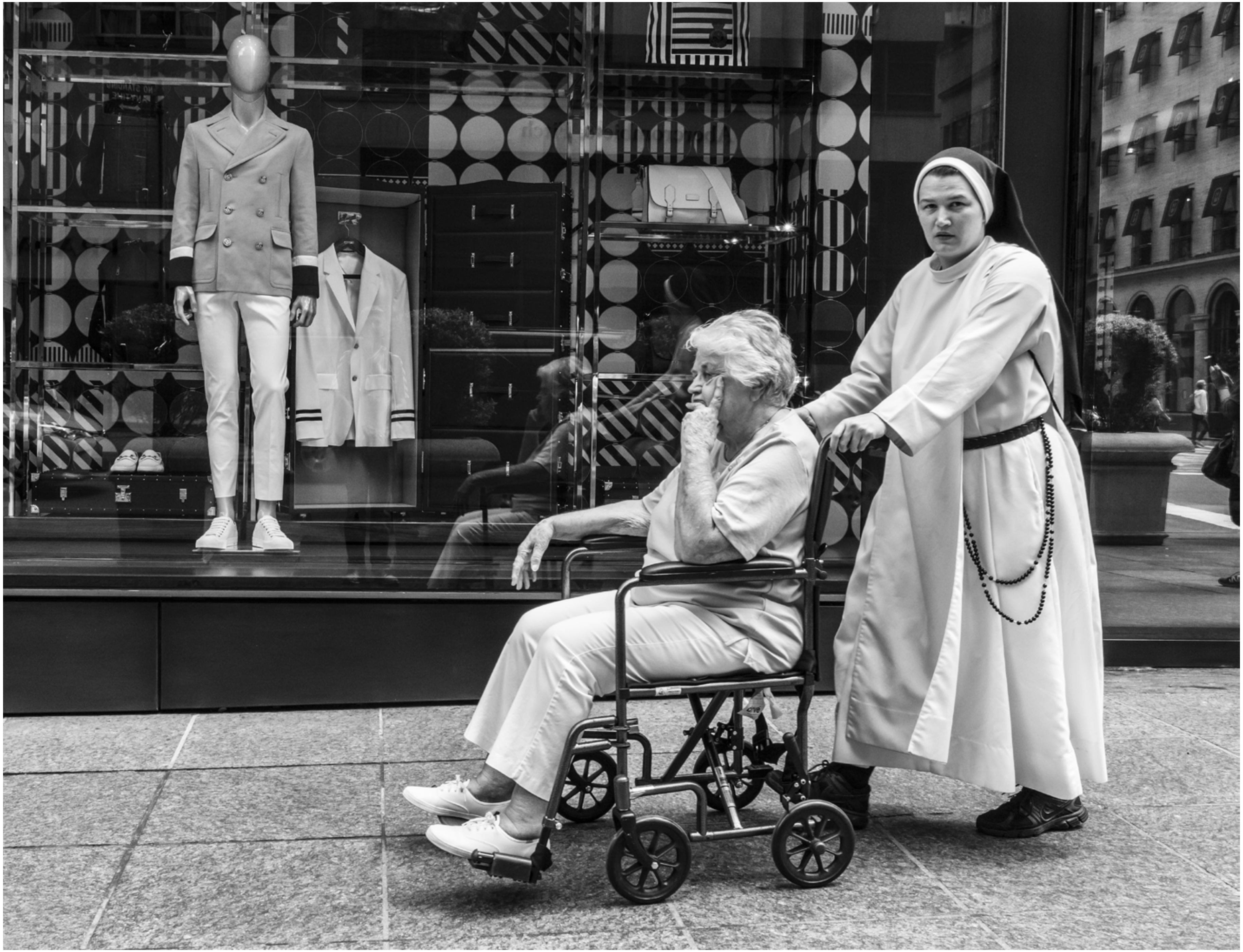
This boy sitting on a bench with his mother in Madison Square Park, was curious to see what the young couple next to him were doing. His mother was busy with her mobile phone, as were the couple. I think, the photo is reminding us that we should be more interactive with and mindful of our children, instead of living our lives on social media.


RETAIL & WHOLESALE
零售 批發
10 DOYERS ST
Beauty Salon

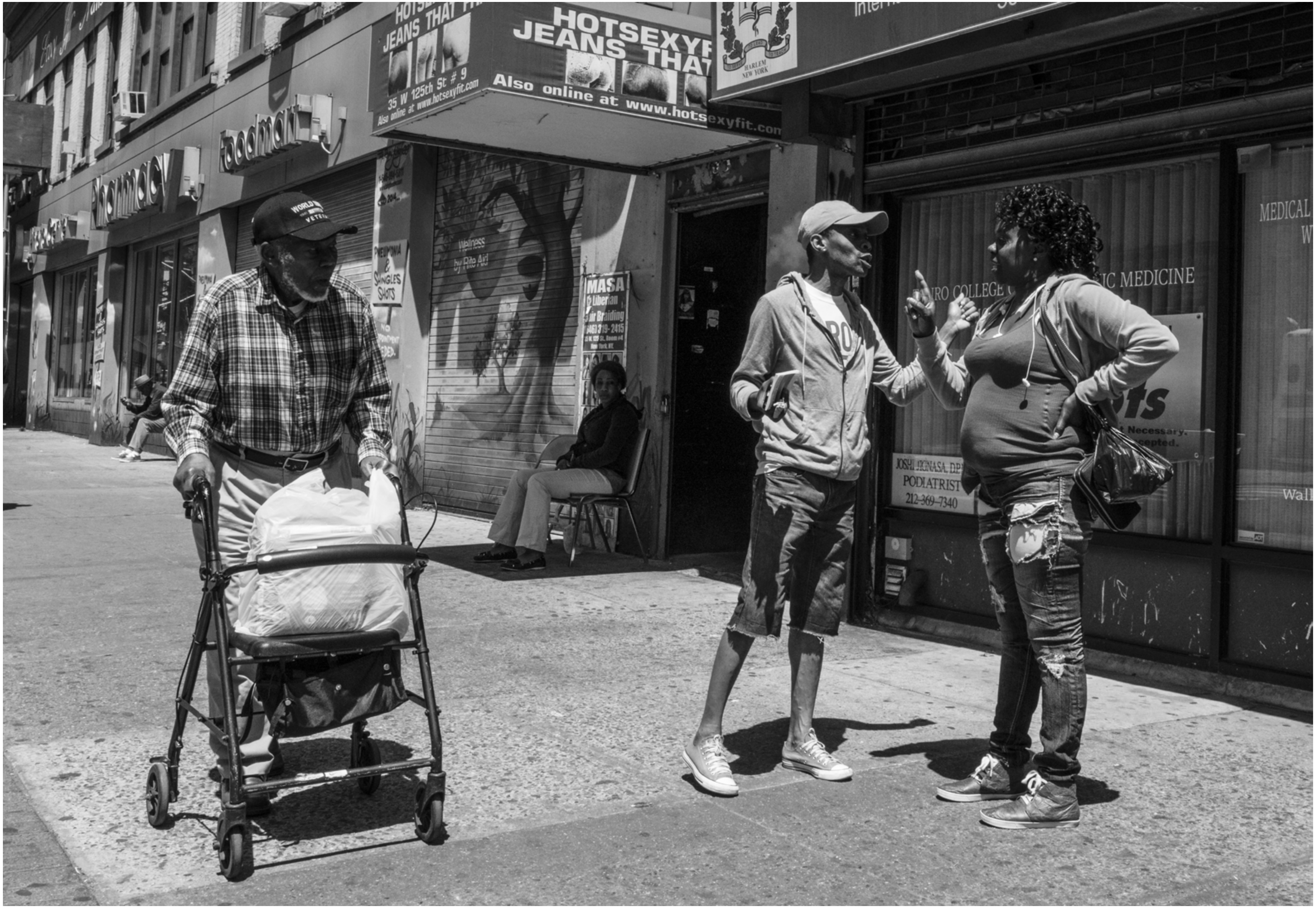
When I take street photos, like this one from a side street in Chinatown, I like to capture people gesturing with their arms. I think it gives more life to the photos and makes them more interesting. The couple in the photo were having a conversation, and I don't know what the girl said to the young man, but he struck out his arms as if to say "it's not my fault," or maybe even "it wasn't me!"



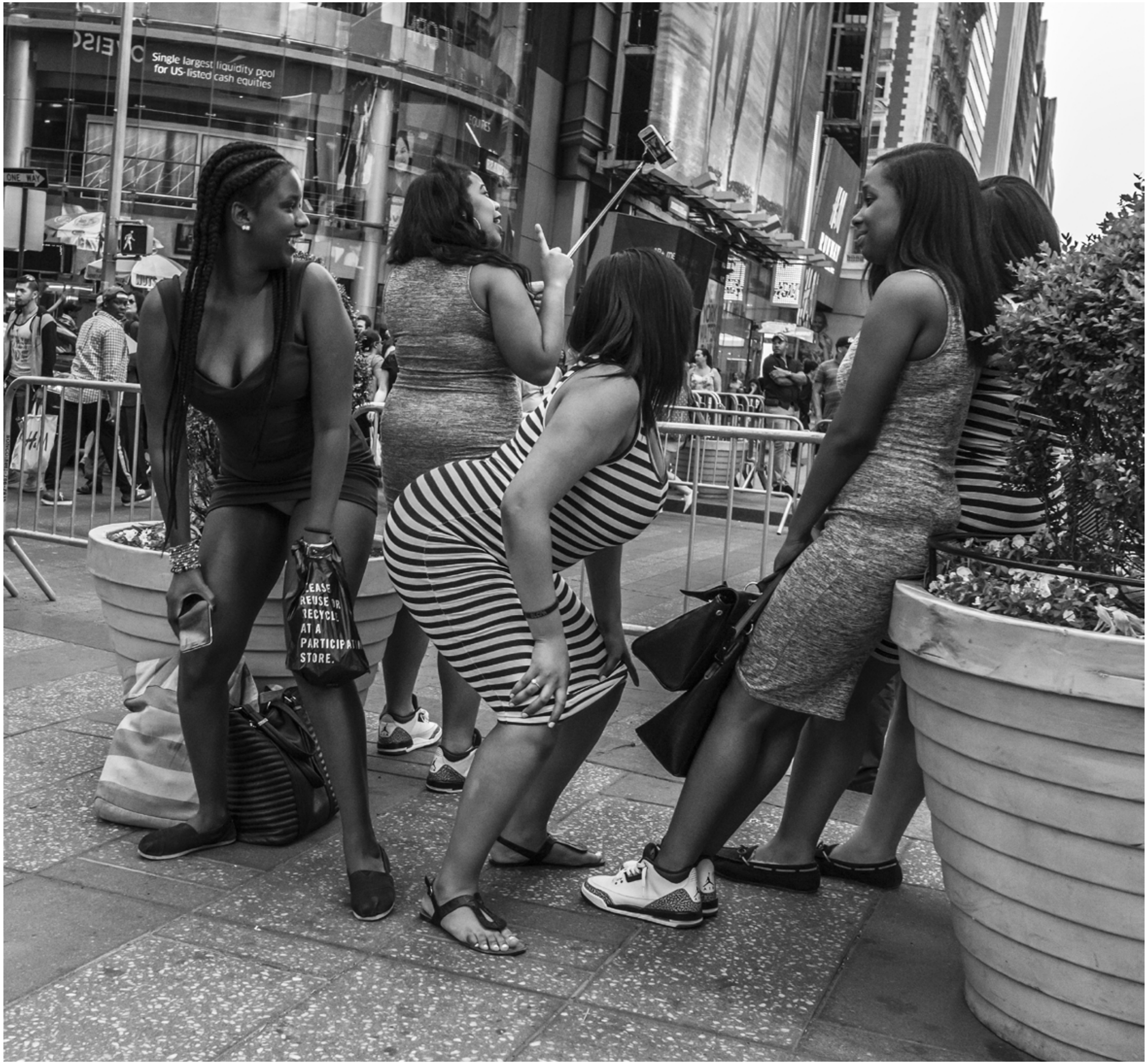
Coney Island basically consists of amusement parks, the beach and a long promenade with various restaurants. You will find all types of people here, and in my opinion it was the best place in New York to take street photos. The beach promenade was my favourite place for taking street photos. In the photo above, one of the two men had their Mum with them for “Mother’s Day.” When one of the men needed a hand to get up, the other played hard to get and made fun of him.



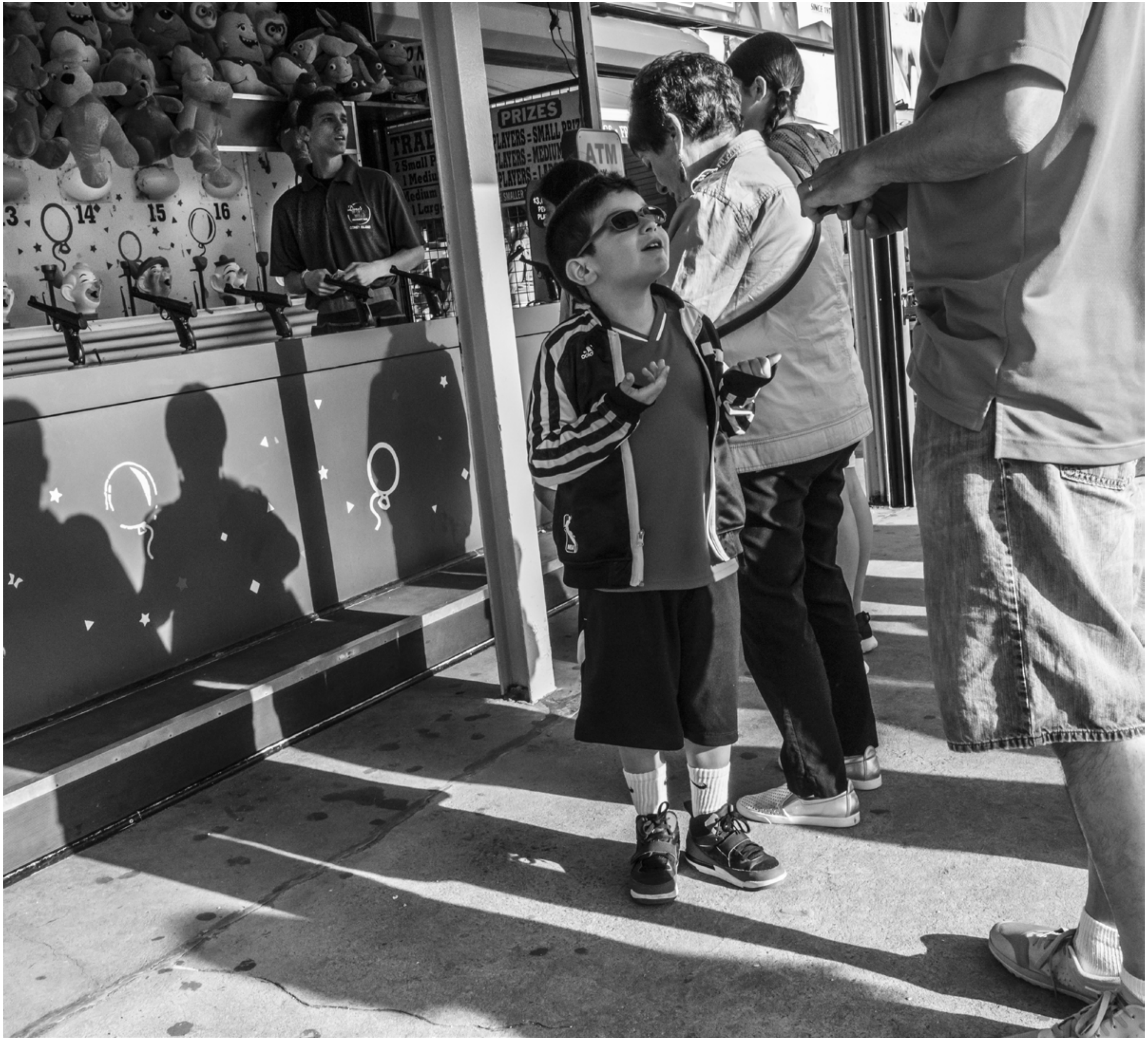
On 5th Avenue near Central Park, I spotted a nun walking towards me pushing an older woman in a wheelchair. I knew as soon as I saw them that this would make an interesting photo. I chose this shop window as a background and took 3-4 shots of them as they passed by. When I saw the photo at home on my computer, I could see that the older woman in the wheelchair had a slightly disappointed expression on her face. It made me think that maybe she'd rather have had one of her children or grandchildren taking her out instead of just a nun.


HOTSEXYFIT
JEANS THAT
Also online at www.hotsexyfit.com
35 W 125th St # 9
Foodmart
Pharmacy
Wellness by Rite Aid
MASA
Liberian Hair Braiding
HARLEM NEW YORK
MEDICAL
IC MEDICINE
PODIATRIST
212-369-7340
WORLD WAR
VETERAN

This photo from Harlem shows a young couple having a heated discussion. It seems that discussions are more vocal and physical here than in other areas of New York. I had already spotted the man with the walking frame coming towards them and I hoped that the couple would continue to use strong arm movements and gestures until the man passed them. I chose the photo where the old man looks as though he is frightened of the couple.

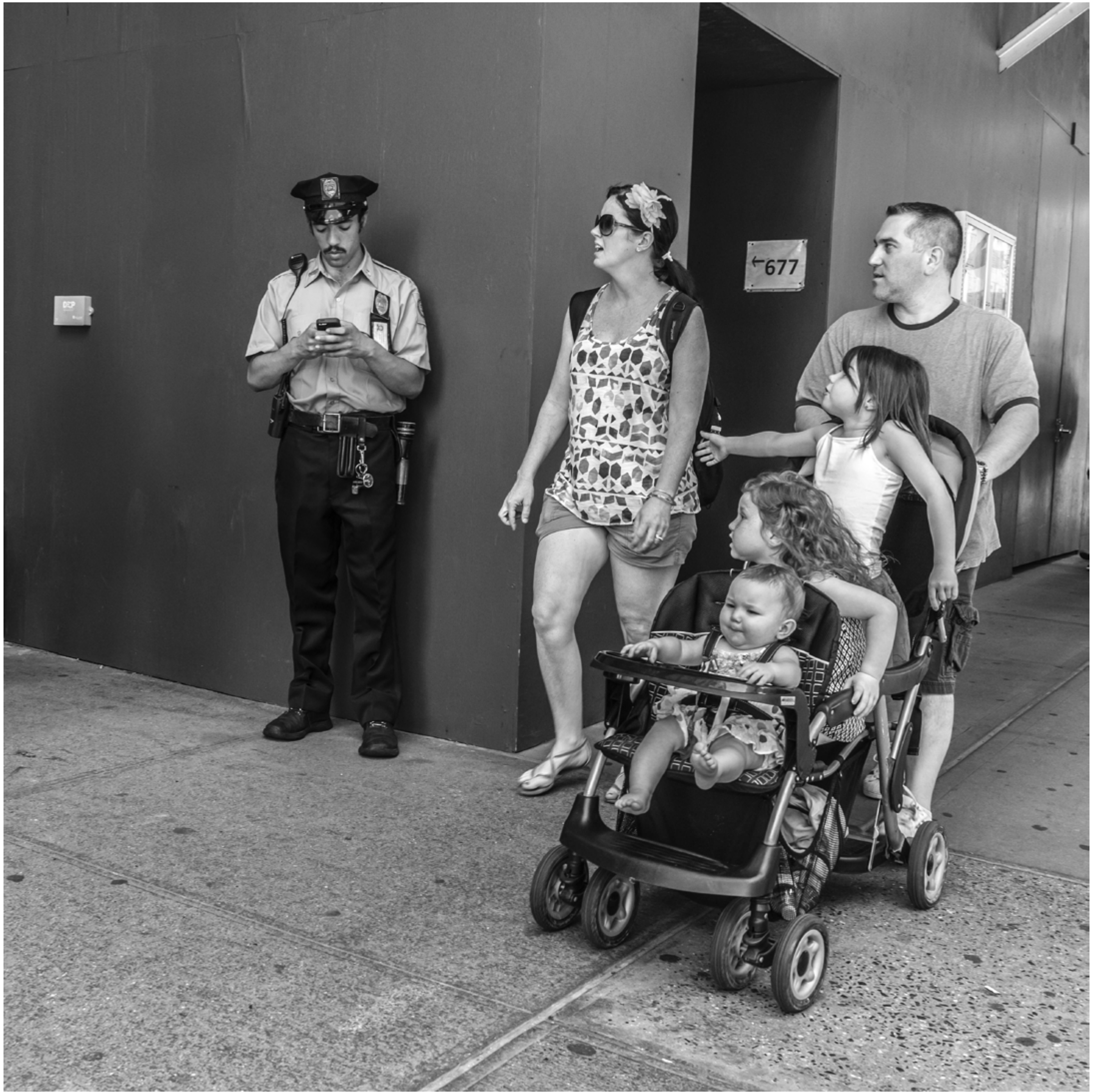

Single largest liquidity pool for US-listed cash equities
ONE WAY
H&M

Even though Times Square is overcrowded with tourists, it is always possible to take some good photos there. This group of girls had jumped on the "selfie" bandwagon, and using a camera on a selfie-stick they were going crazy to get a funny selfie. The girl holding the selfie-stick was even shouting into her mobile phone! Maybe they were making a selfie-video?

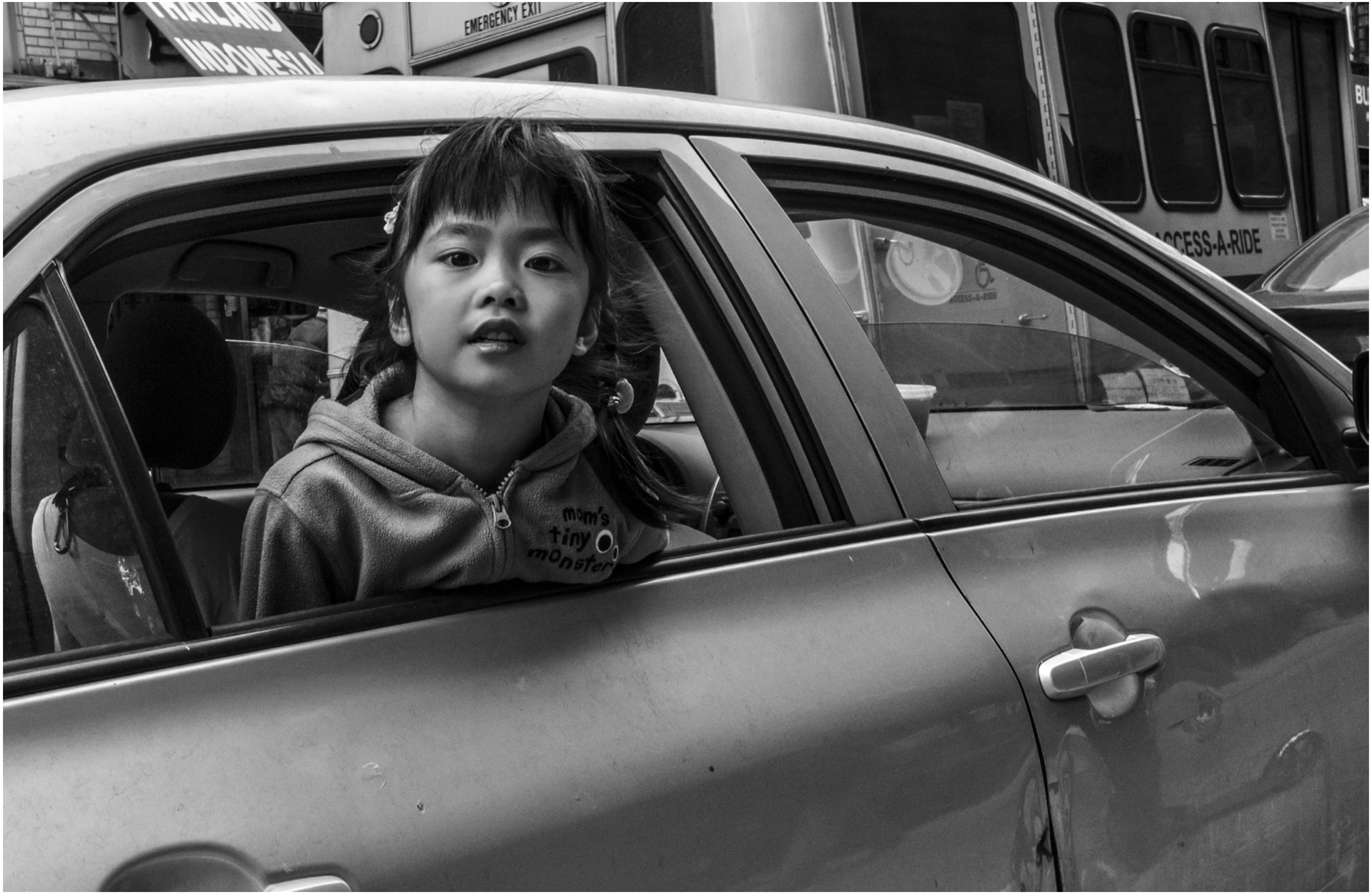

PRIZES
PLAYERS = SMALL PRIZE
PLAYERS = MEDIUM
PLAYERS = LARGE
TRADE
2 Small P
1 Mediu
Medium
1 Larg
ATM
13
14
15
16

This image is from the shooting gallery on Coney Island. It looks as though the child in the photo is asking his father for more money. When I took the photo, I was concentrating on the long shadows of the people, as this made me think of the human shaped shooting targets that are used in military training. This fitted in nicely with the shooting gallery in the background.

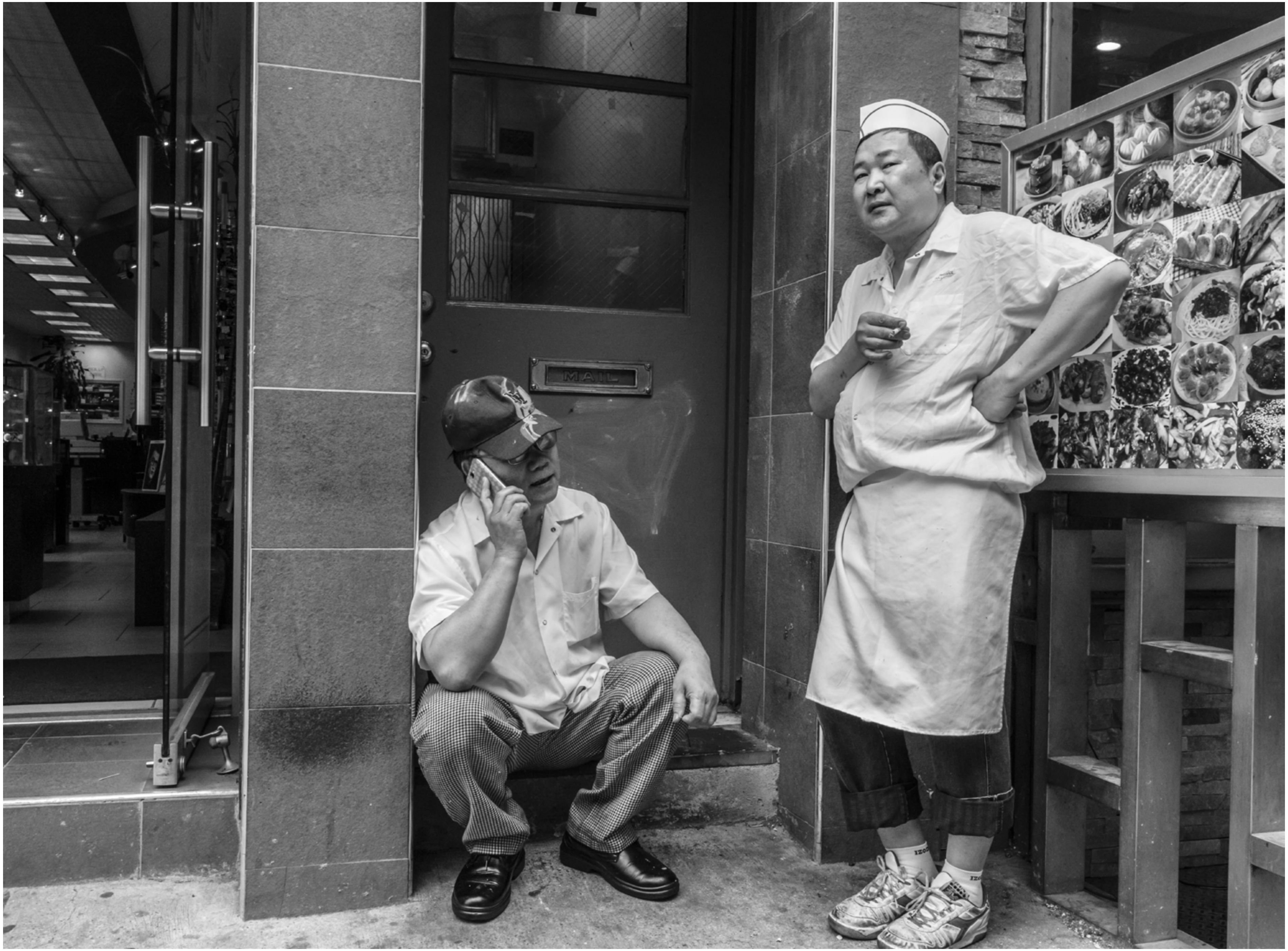
Most of us have encountered this type of artist, who in a very short time can draw lifelike drawings of people. This is exactly what this "very focused" artist was doing in Central Park.



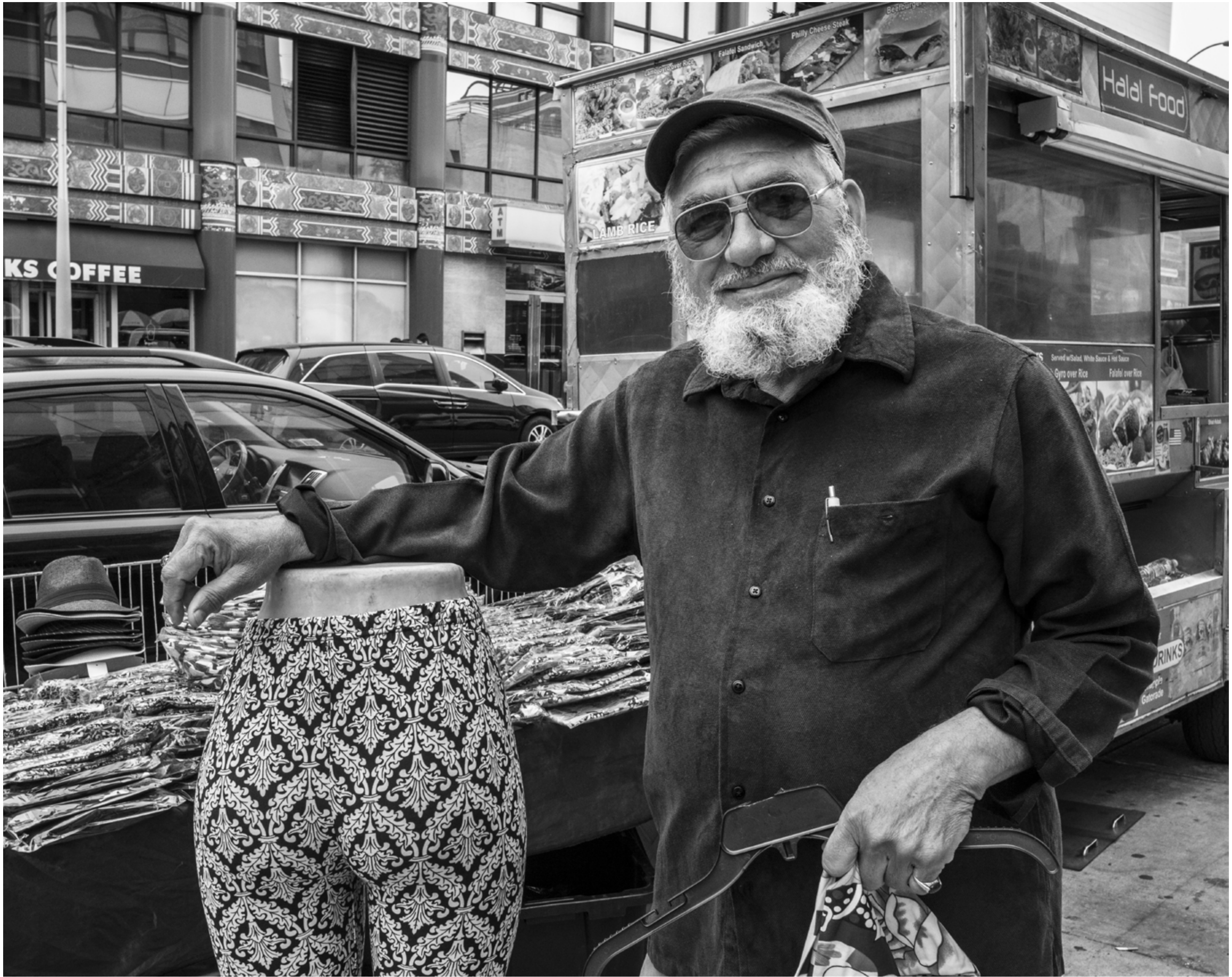
I was walking along 5th Avenue, when I saw a police officer. He was standing around a corner of a building and was busy on his mobile phone. To give the photo some contrast, I wanted to take a photo of the officer together with some other people. This family of five came around the corner, and glanced at the officer who was still deeply engrossed in his phone - Facebook or crime updates?


THAILAND
INDONESIA
EMERGENCY EXIT
ACCESS-A-RIDE
mom's
tiny
monster

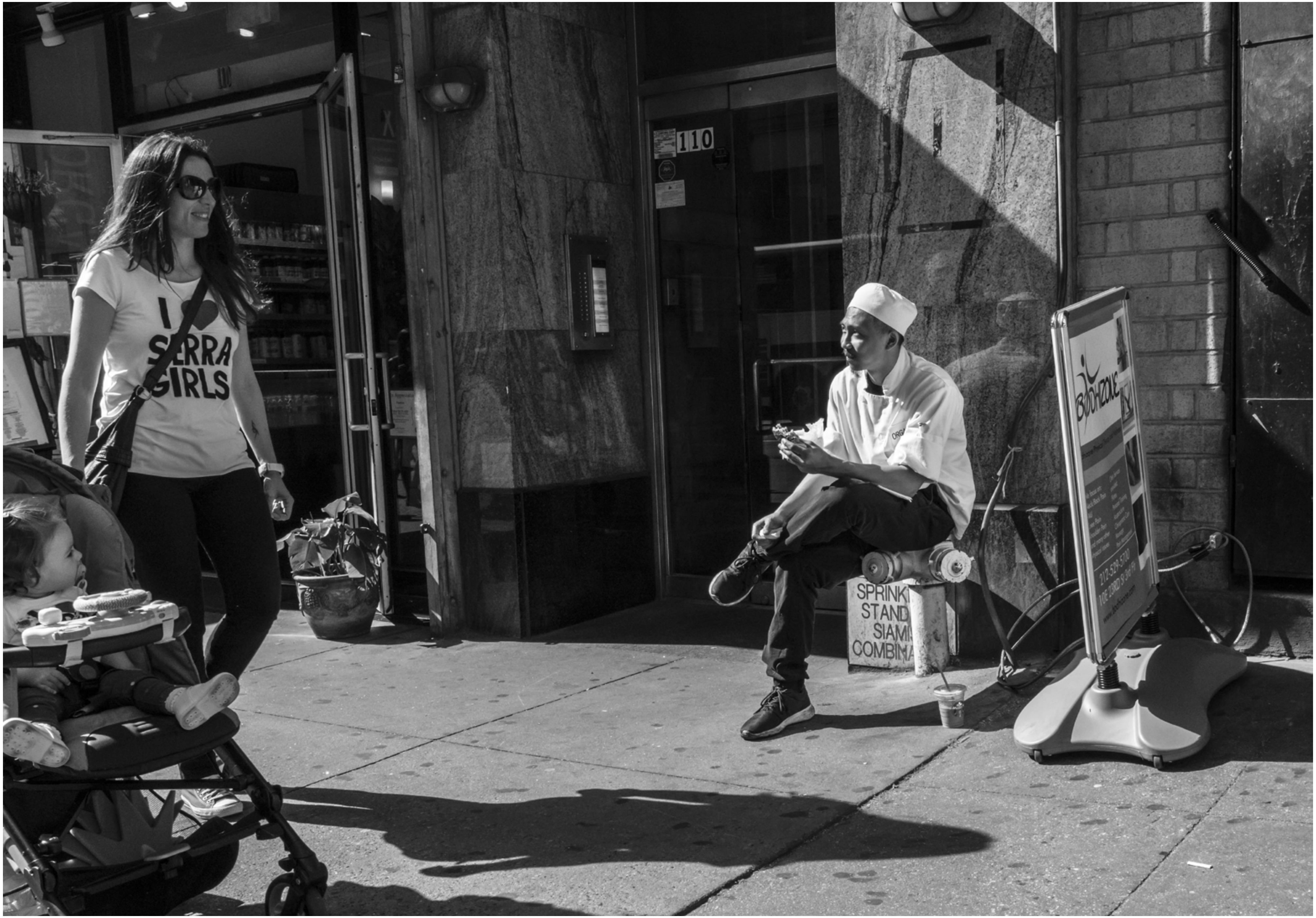
This car was stopped in traffic on one of the main streets in Chinatown. Just as I was walking past, this girl poked her head out of the window. I took a few quick shots and walked on past. I particularly like this photo, as her inquisitive face is framed within the lines of the car. It also made me laugh when I noticed she was wearing a sweatshirt with the words “Mom’s tiny monster” on it.



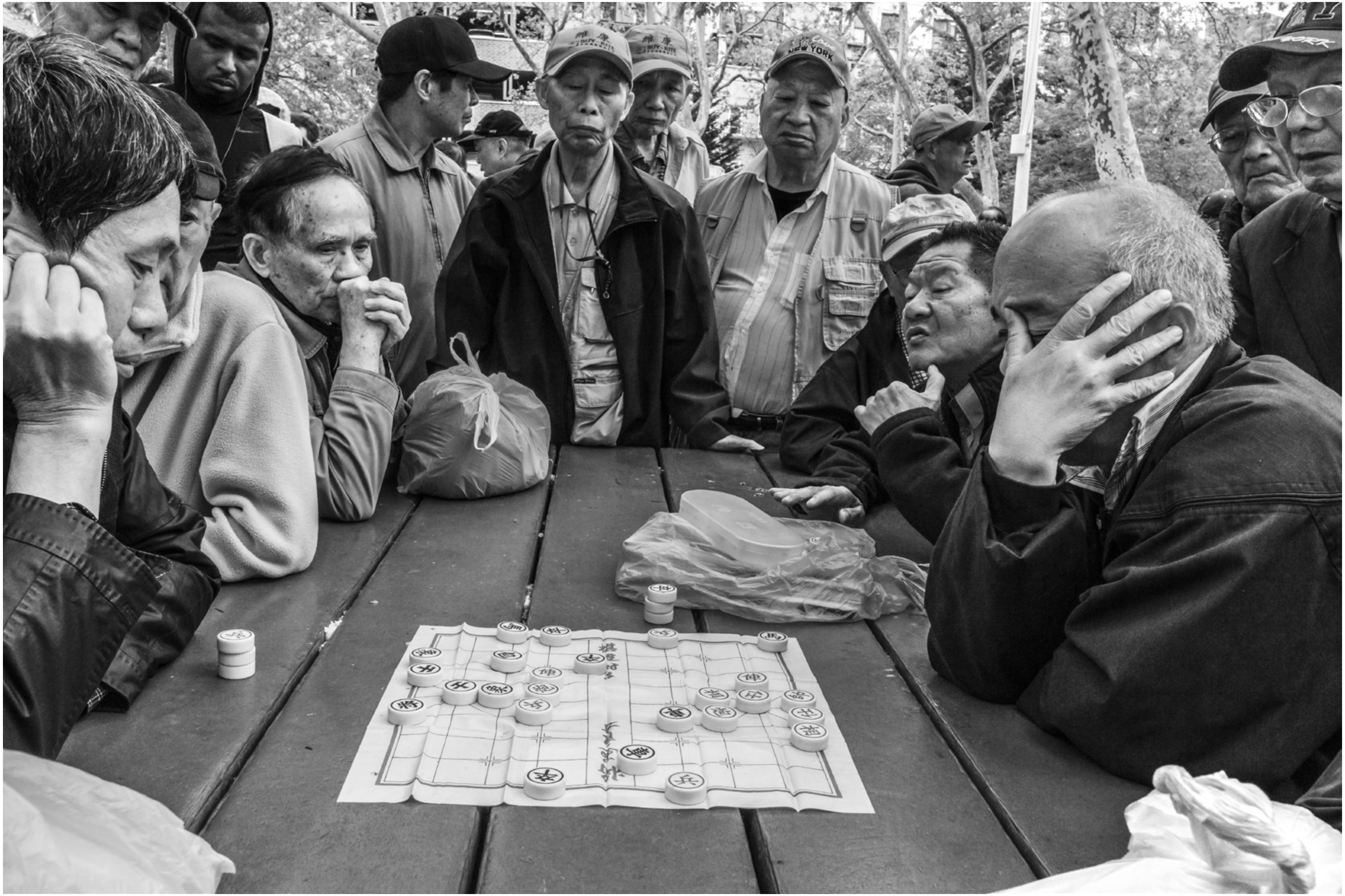
This photo from Chinatown was also taken using the shoot from the hip technique. It seems like the man on the right is actually looking at the camera. I'm sure he has noticed me, but I don't think he is aware that I am taking his photo, even though I am standing on the edge of the pavement right in front of him. Remember that the streets are always crowded and you run the risk of other people walking into your shot. You don't have to worry about shutter noise either, as it is always noisy in a big city.


Halal Food
LAMB RICE
KS COFFEE
Philly Cheese Steak
Falafel Sandwich
Gyro over Rice
Falafel over Rice
Served w/Salad, White Sauce & Hot Sauce
DRINKS

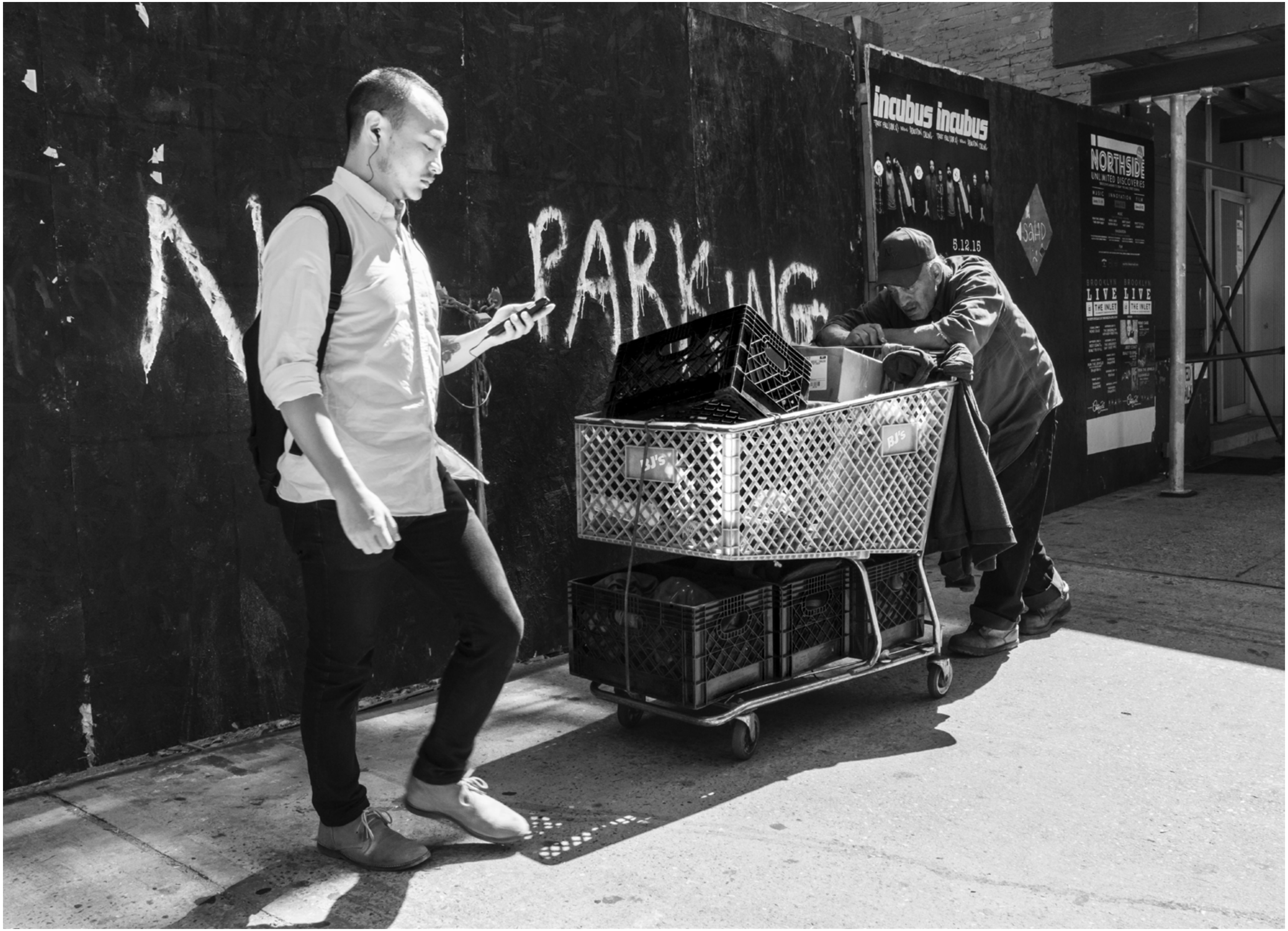
I spoke to this man who was selling items of clothing from his small stall on Canal Street. He was a Pakistani immigrant who came to the US many years ago. After a little while, I asked him if I could take a portrait photo of him. He was very happy to be asked and immediately stood up and put his right arm on the female mannequin. I am very happy with the photo!


110
I ♥ SERRA GIRLS
SPRINK
STAND
SIAM
COMBINA

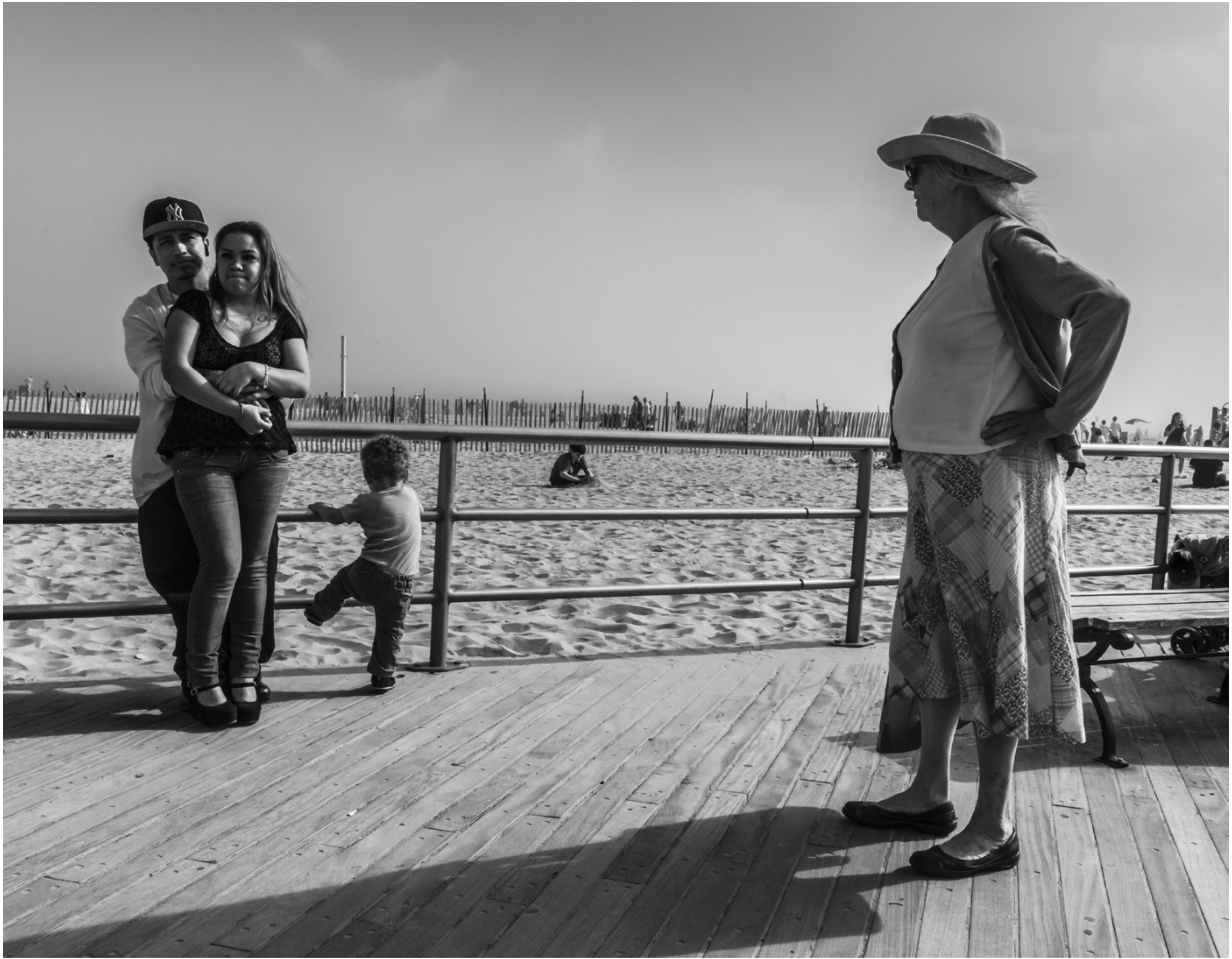
This photo from the Flat Iron District is a result of patiently waiting for the right person to walk past. The cook was sitting down taking a break and as the smiling woman with the text “I love Serra Girls” on her t-shirt walked past, he looked up at her and I pressed the shutter on my camera. I later found out that Serra Girls is a well-known female basketball team from San Diego.



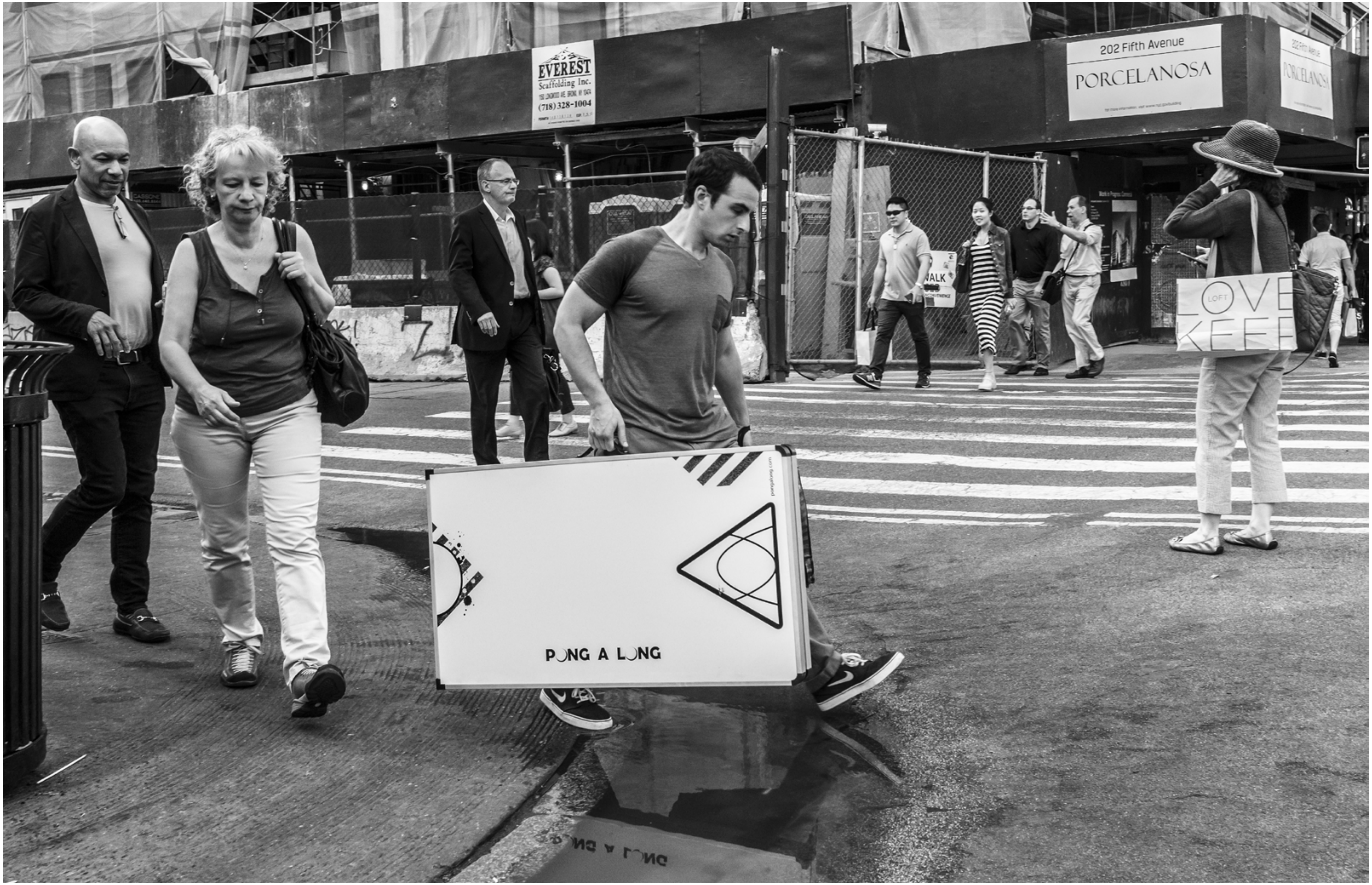
This board game was being played in Columbus Park, Chinatown. I don't know what it's called but I saw lots of people playing the same game in China. Judging from the looks on the faces of the onlookers, this game was being played as if it was a championship final. Nobody said a word, they were just staring at the two players and waiting for the next move. The man on the right was deep in concentration, his eyes were closed as if he was devising the winning plan. Although I took this photo looking through the viewfinder, no one seemed to notice either me or my camera.


PARK NG
incubus incubus
5.12.15
NORTHSIDE
UNLIMITED DISCOVERIES
BROOKLYN LIVE THE INLET
BROOKLYN LIVE THE INLET
BJ's
BJ's

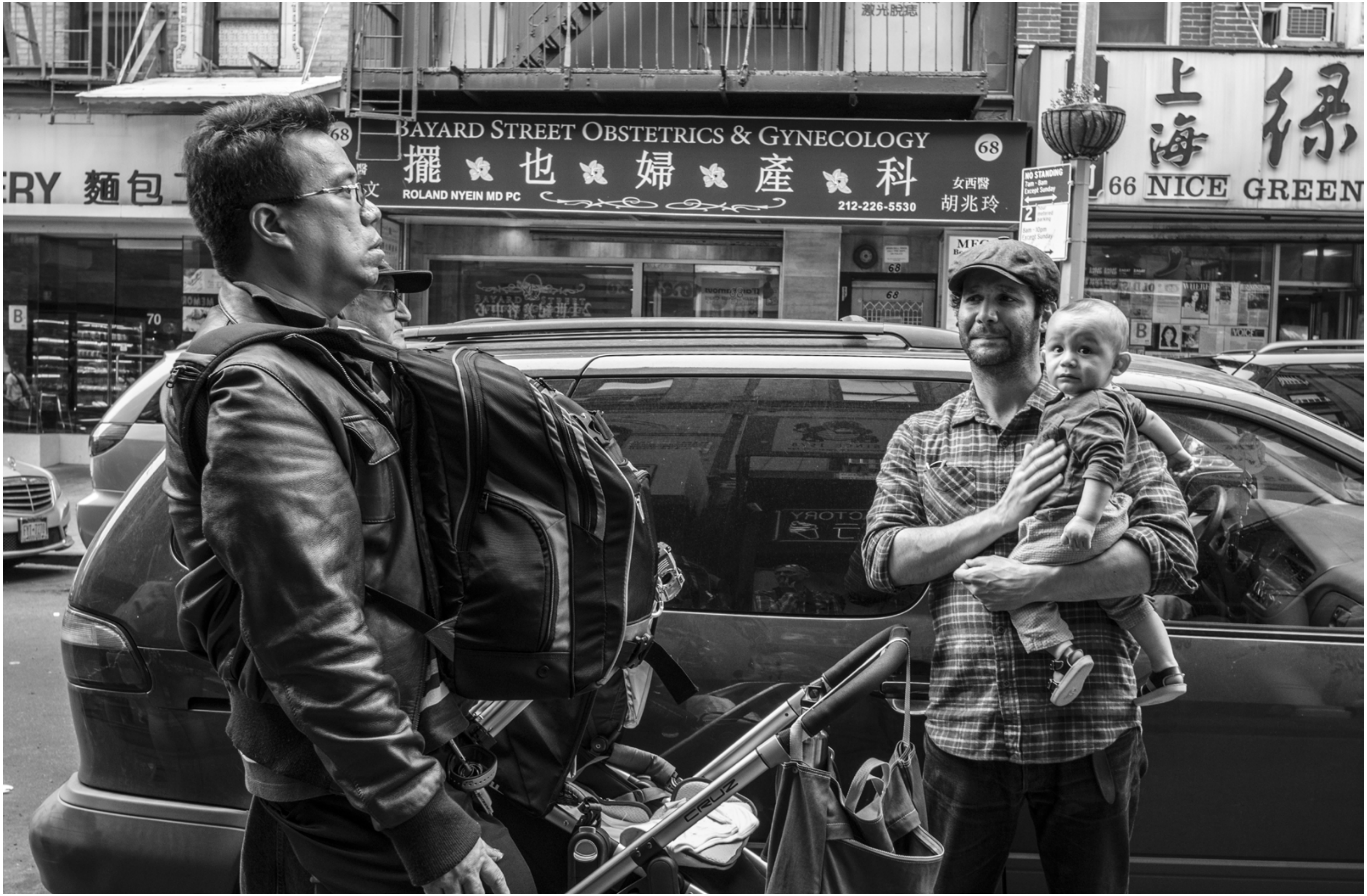
On one of the side streets in the Flat Iron district, I saw this man walking towards me pushing his shopping trolley. I saw some graffiti on the wall with the text “NO PARKING” and just waited for the man to walk past, so I could get my photo. As a street photographer you can’t always control situations, as in this case when the young man walked in from the left and disturbed my planned shot. Afterwards, I thought that the young man actually fitted in quite well with the context of the photo.



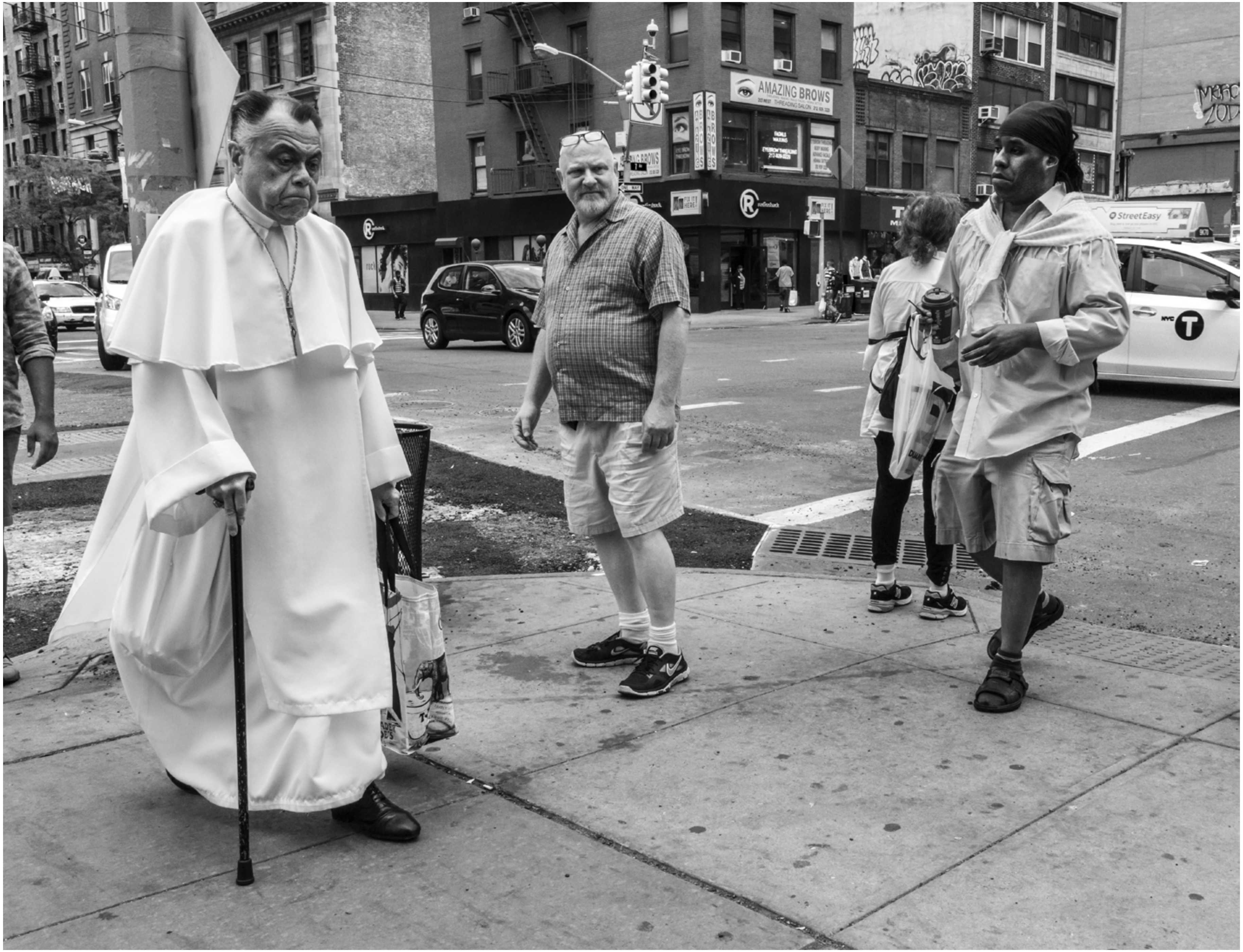
“Mother’s Day” was also being celebrated on Coney Island. It seems that one of these young people had taken their mother out for the day. The way the young couple are standing close together, and the mother looking on, made me see this as something quite symbolic - young people leave home and become couples, allowing their parents to distance themselves as they aren’t as important as they once were.


EVEREST
Scaffolding Inc.
(718) 328-1004
202 Fifth Avenue
PORCELANOSA
PONG A LONG
LOVE
KEEP
LOFT
WALK

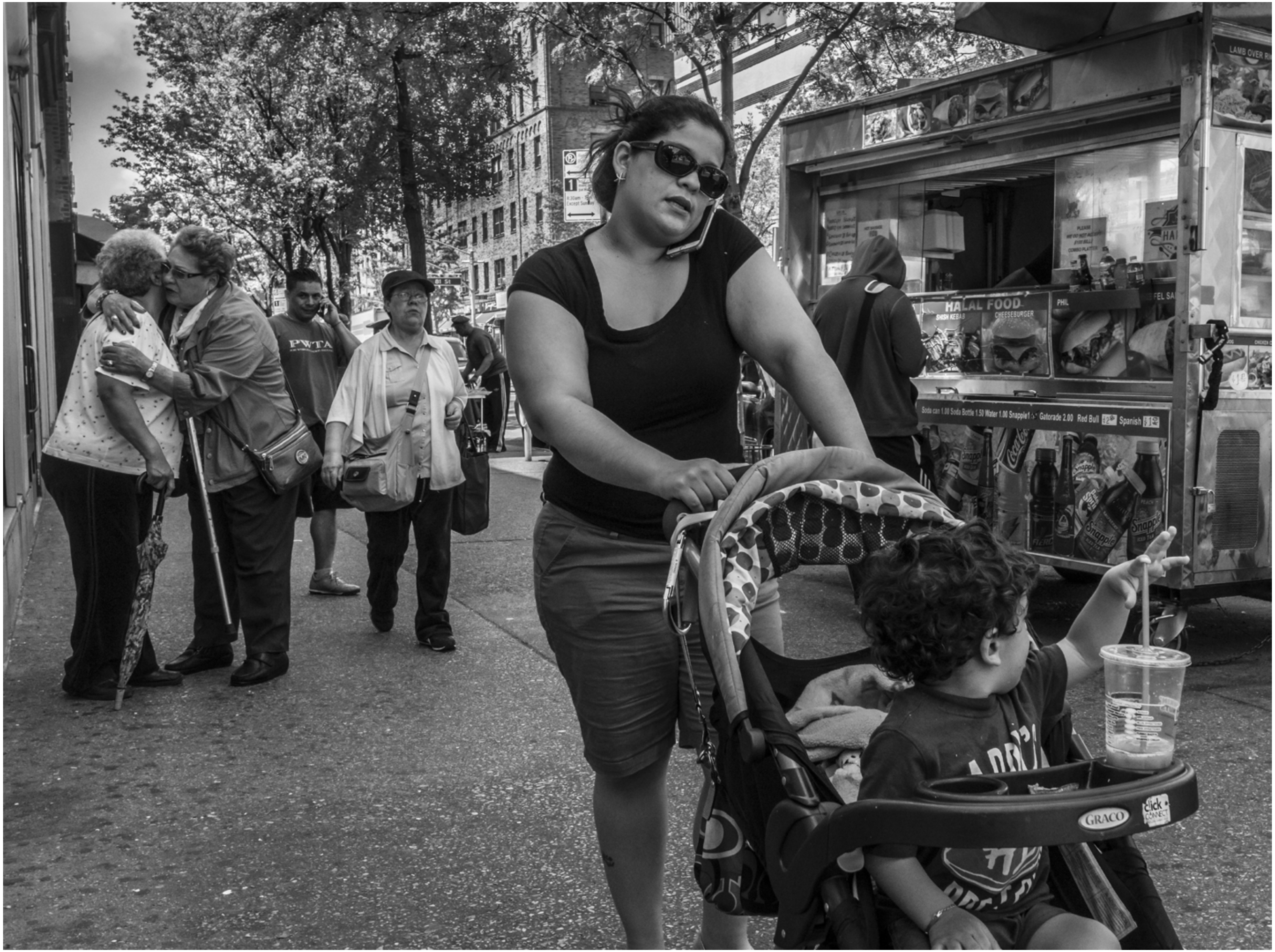
It only rained a few times during the week I was in New York. When I saw one of the few rain puddles right at an intersection near the Flat Iron Building, I immediately thought of the old Henri Cartier-Bresson picture “Jump.” Somebody “had” to come along and take a giant step over the puddle, but most people just went around it. Then suddenly, a man carrying a large metal case came along and I managed to get the photo I was waiting for. I think the photo contains more than one story.


BAYARD STREET OBSTETRICS & GYNECOLOGY
68
擺也婦產科
ROLAND NYEIN MD PC
212-226-5530
女西醫
胡兆玲
66 NICE GREEN
上海
ERY 麵包
NO STANDING
CRUZ

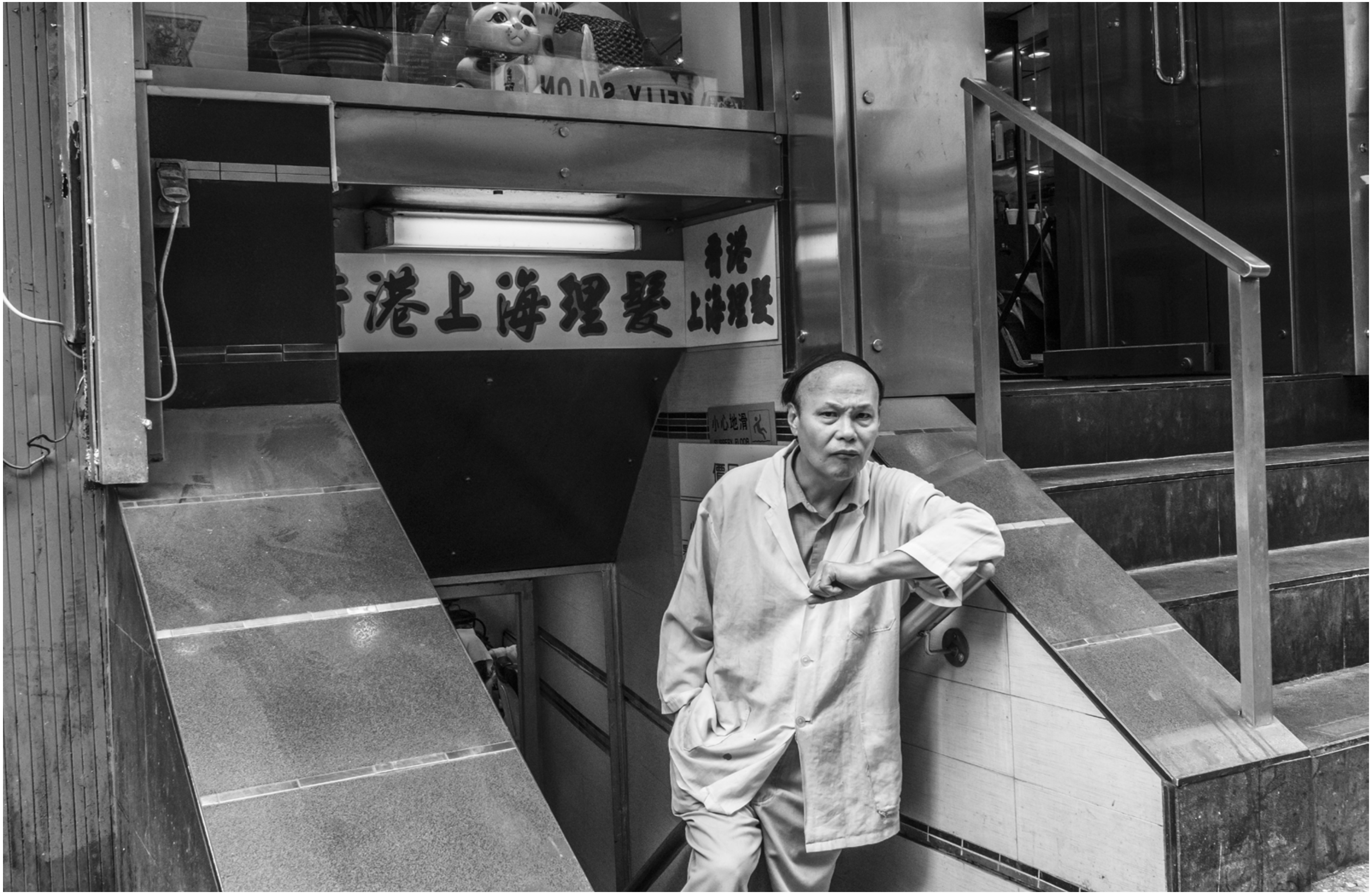
When I got home and sorted through my photos, I actually dismissed this photo taken in Chinatown, until I looked more closely and read the text on the building on the opposite side of the road. I thought it was rather funny that I could make a connection between the clinic and the man standing holding the baby, and I also thought that the man on the left carrying his rucksack on his stomach, could symbolise a pregnant woman. Maybe this thought is a bit farfetched, but……


AMAZING BROWS
THREADING SALON
StreetEasy
NYC
T

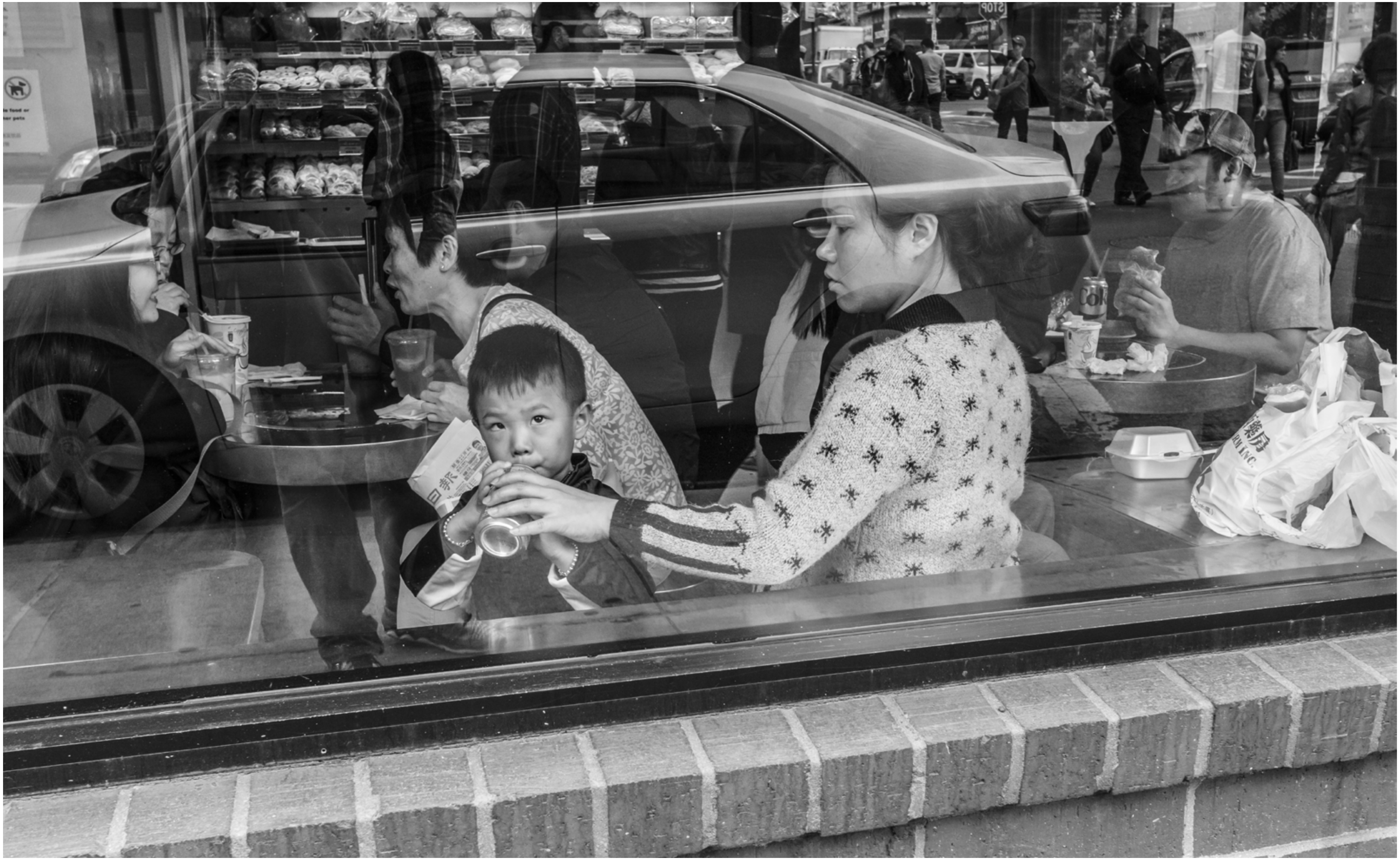
I was waiting at a very busy corner of 7th Avenue, when a priest came along. I wasn't quite ready, but managed to take 4-5 photos anyway. He was too close to me in a couple of the photos as he passed right in front of me, so I chose this photo with the best composition.


LAMB OVER RICE
HALAL FOOD
SHISH KEBAB
CHEESEBURGER
PWTA
GRACO
click CONNECT
Snapple

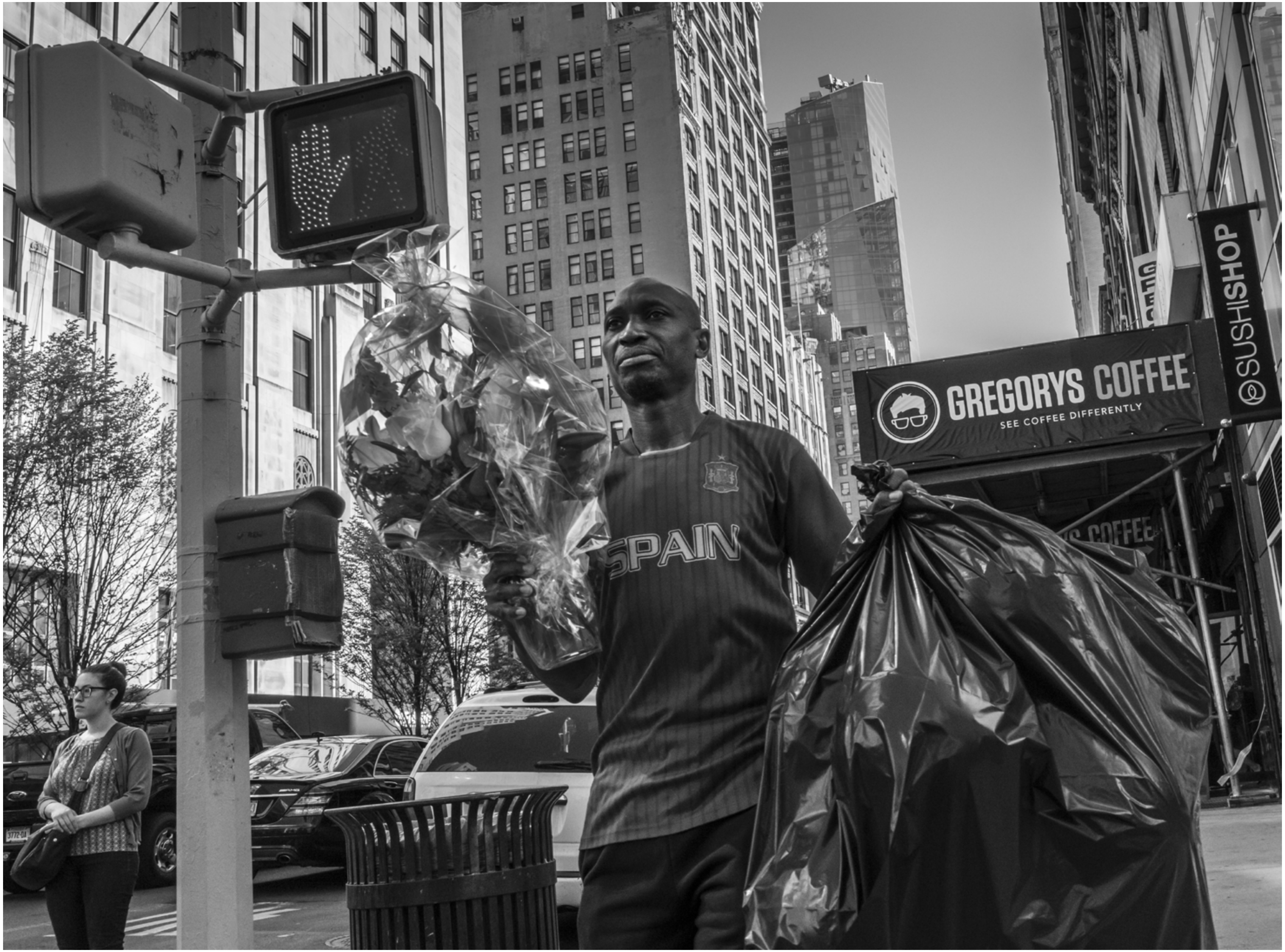
I remember exactly where and when I took most of my best New York photos. Every night at the hotel, I checked through my photos and deleted the unusable ones in order to create more room on my camera. Later, I saw them many times when I was sorting through them, and as I still have the sequence of photos from each situation as RAW files, this also helps to trigger my memory. Saying that though, I can't remember anything about this particular photo except that it's taken on Roosevelt Avenue in Queens, but I chose it for this book because it shows everything I like in a street photo. It contains multiple layers and you can see more than one story/event taking place.


香港上海理髮
香港
上海理髮
小心地滑

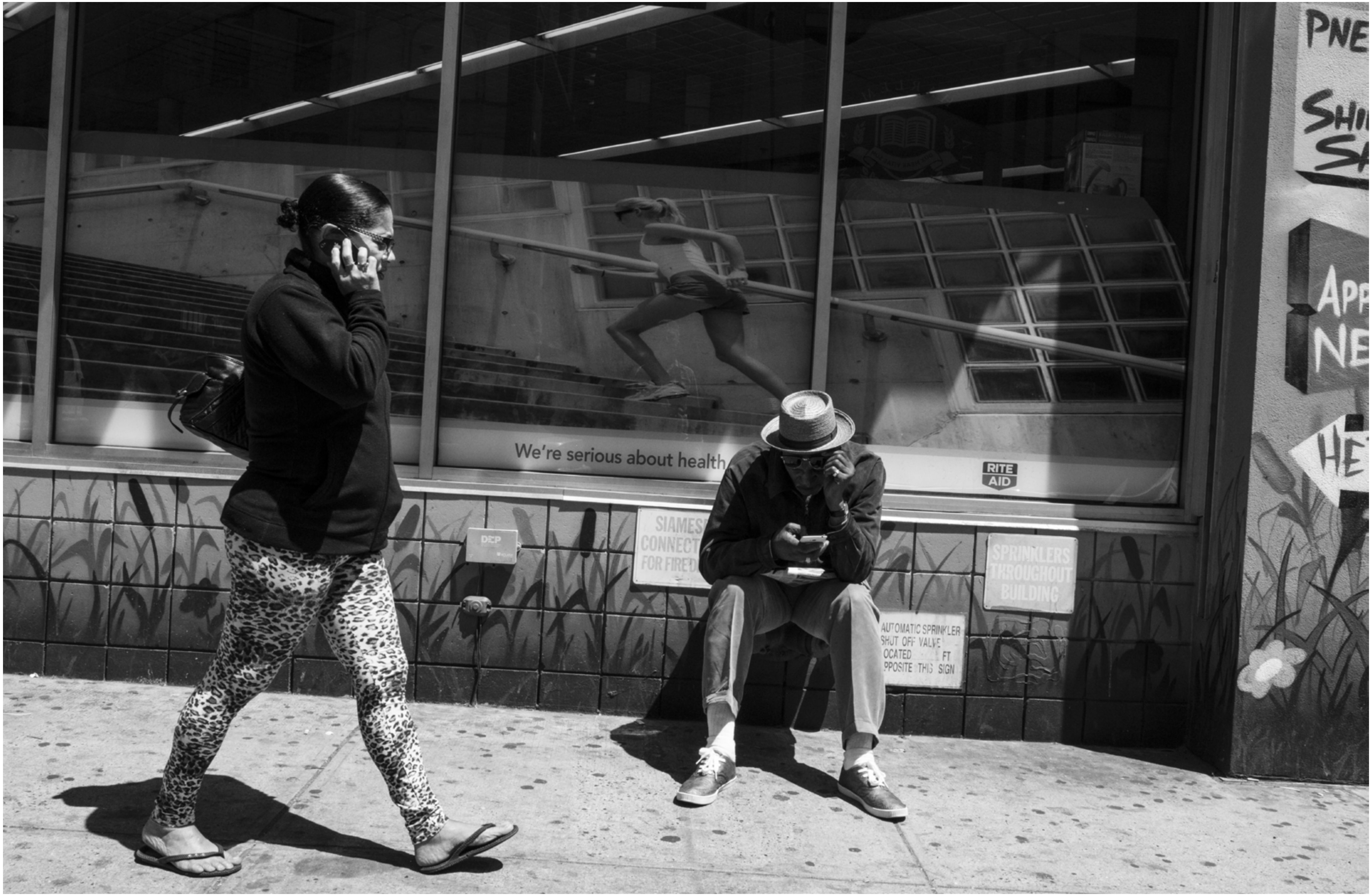
Chinatown has a very large number of individual or small family-run businesses. As the man is looking directly into the camera it may seem like this is a planned portrait photo of a worker in his work place. In fact, like most of the photos in this book, it was taken candidly. I am pleased that I managed to position him so far down in the photo frame as it emphasizes that he is working in a basement.



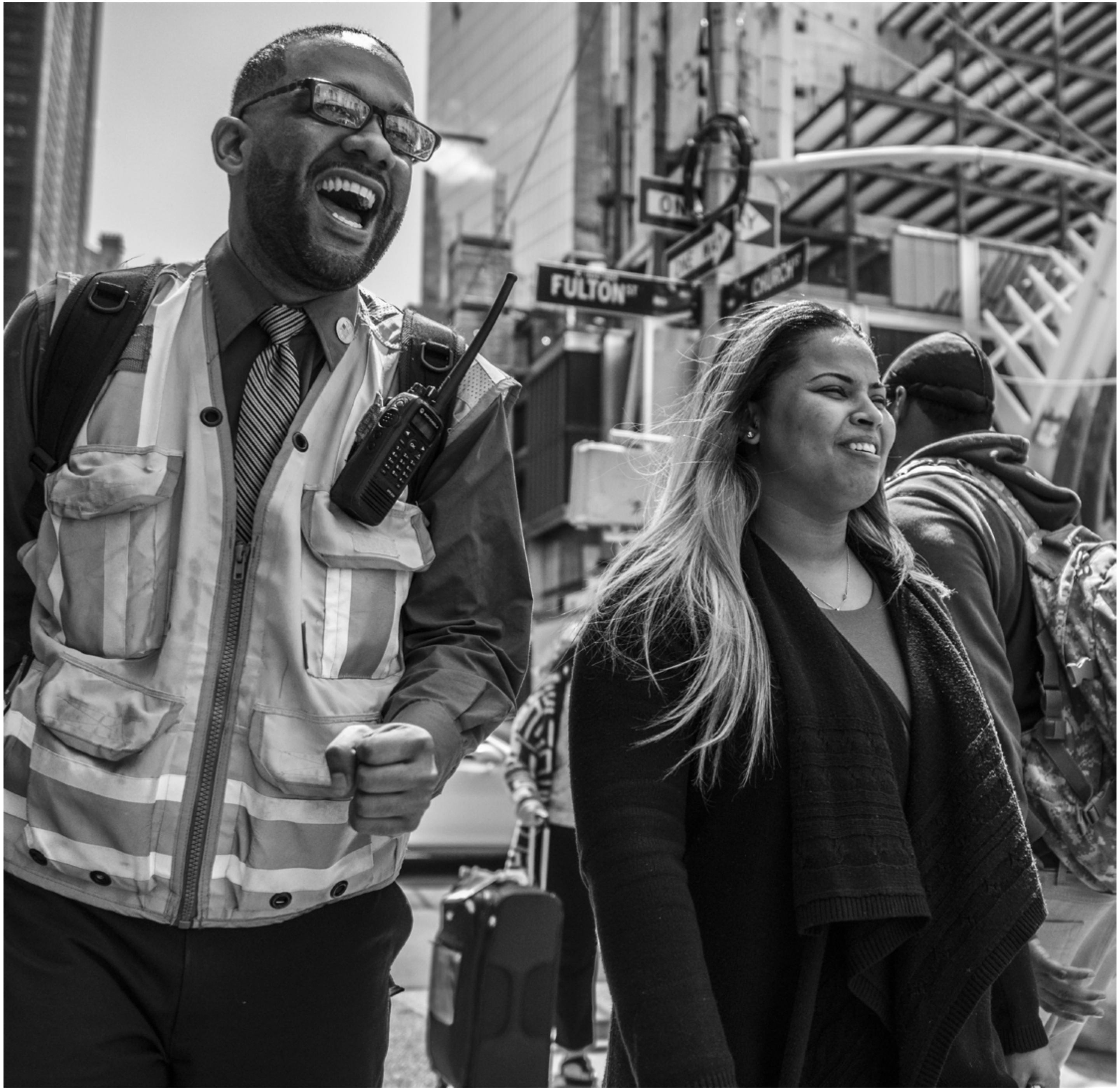
I have often admired other street photographers' window images as they have been good and inspiring. I think I am fascinated by the many layers that are visible in the image, due to the reflections. Even though you have your back to the street when taking the photograph, the street can still be seen in the reflection. I have taken many of this type of photo, but they never seem to be as good as those that have inspired me. In this photo of a window in Chinatown, I think I have been really lucky and have taken a good photo.


GREGORYS COFFEE
SEE COFFEE DIFFERENTLY
SUSHISHOP
SPAIN

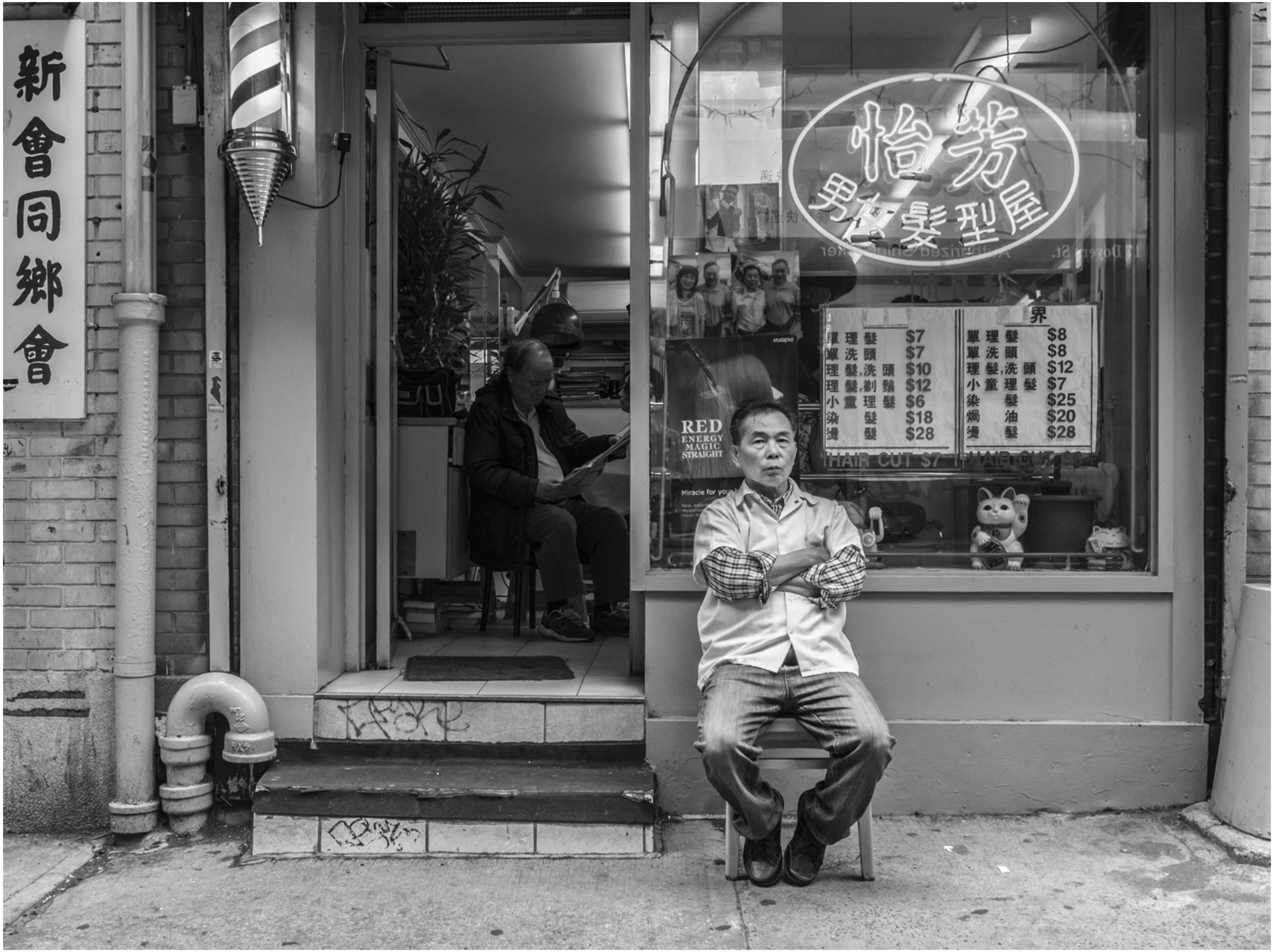
I saw this man standing against the wall of a house on Park Avenue with a bouquet of flowers in one hand and a sack of garbage in the other. It was not something I had seen before. First of all, I took some photos of him as he stood with his back against the house wall with his phone in his hand and possibly writing a text message. When he was finished writing it, he walked towards me. He looked very happy, maybe he had just arranged to meet his girlfriend? I just hope he got rid of the garbage first!


We're serious about health
RITE AID
SIAMESE CONNECT FOR FIRE D
SPRINKLERS THROUGHOUT BUILDING
AUTOMATIC SPRINKLER SHUT OFF VALVE OCATED FT PPOSITE THIS SIGN
DEP

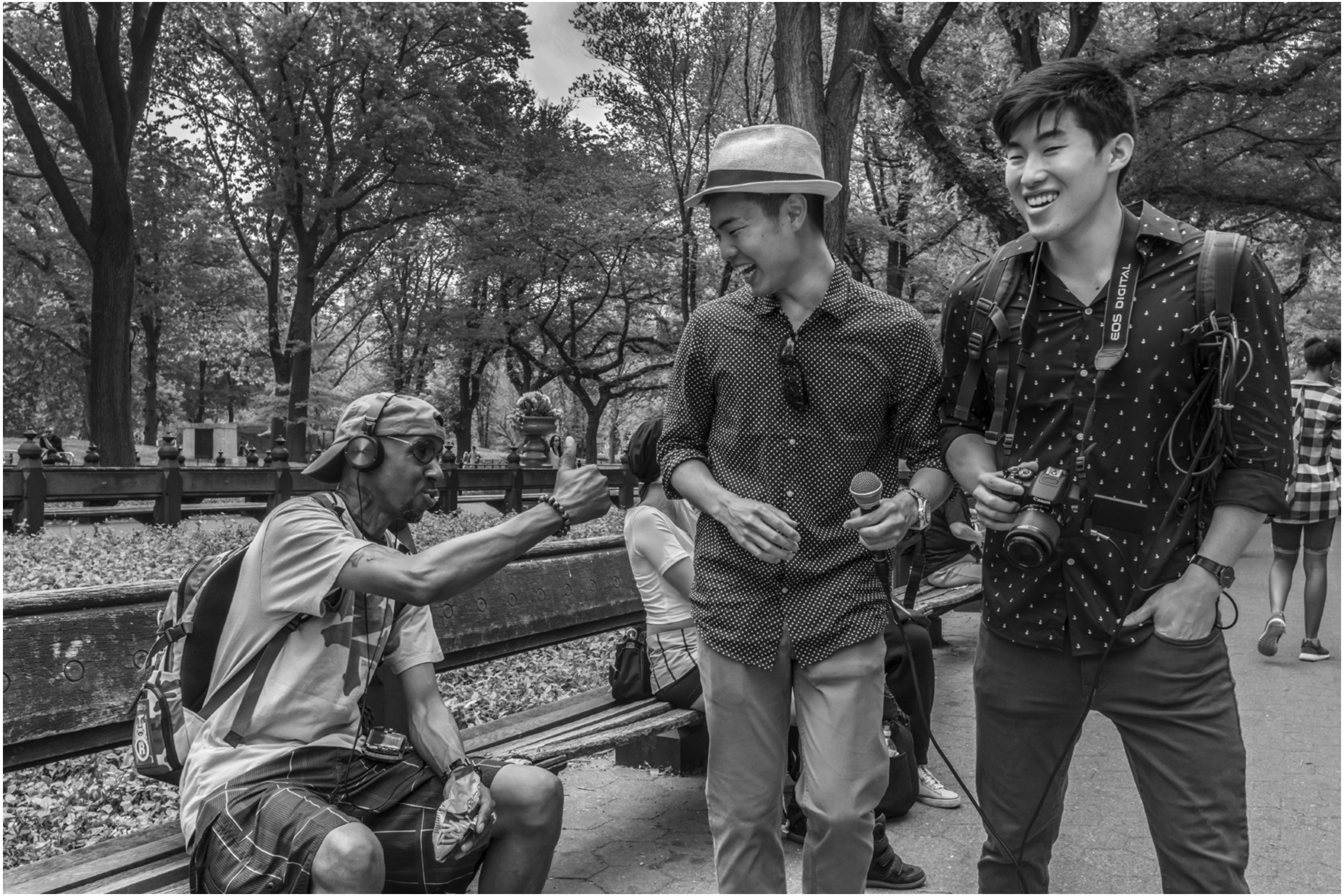
I liked the brickwork surrounding this shopfront in Harlem. It was beautifully painted and decorated. A man was sitting on a fire hydrant standpipe and the poster behind him showed a sporty woman running up some steps. The woman on the left walked into the shot, completing the circle of sitting, walking then running.


ONE WAY
FULTON ST
ONE WAY
CHURCH ST

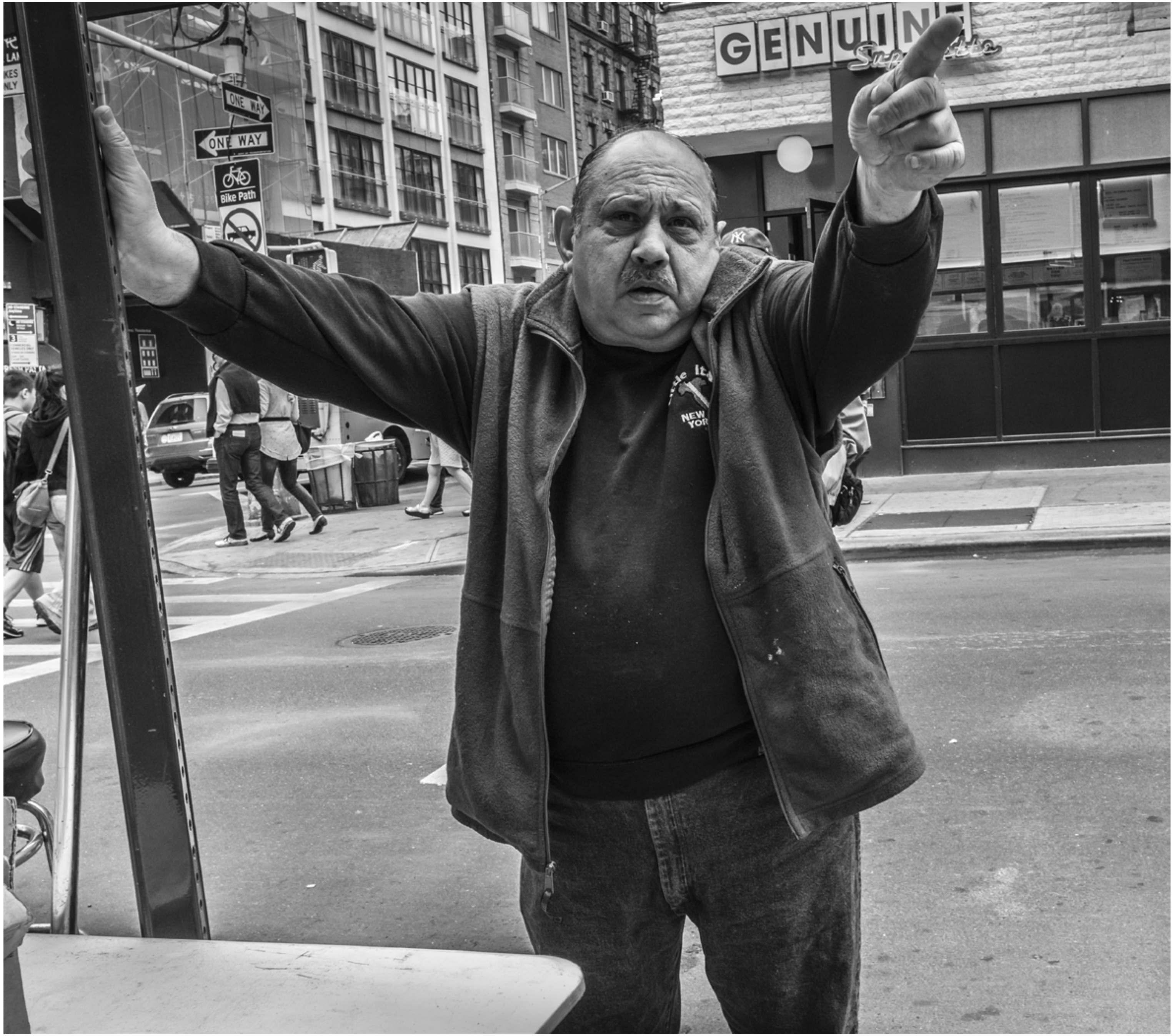
This grinning couple were walking down the street near Ground Zero. It was clear that they were really happy and enjoying themselves. I took two photos as they passed me, but only one was usable due to the image cut and their facial expressions.


新會同鄉會
怡芳
男女髮型屋
HAIR CUT $7
HAIR CUT $8
RED ENERGY MAGIC STRAIGHT

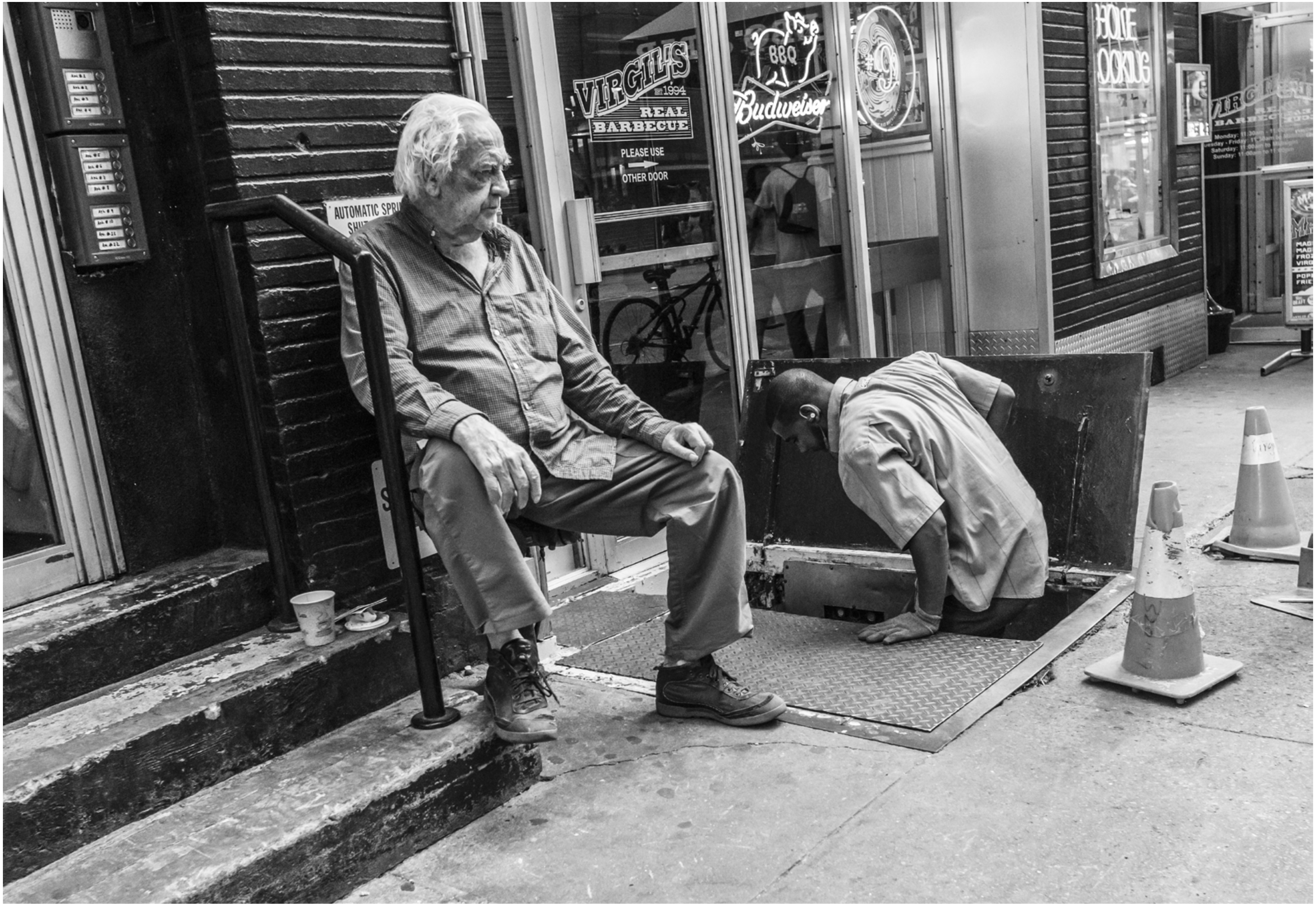
This photo shows one of Chinatowns hairdressing salons. It was taken as a candid shot, although it could look like a posed street portrait. Thanks to my spirit level and wireless remote control, the man didn't notice that he was being photographed.



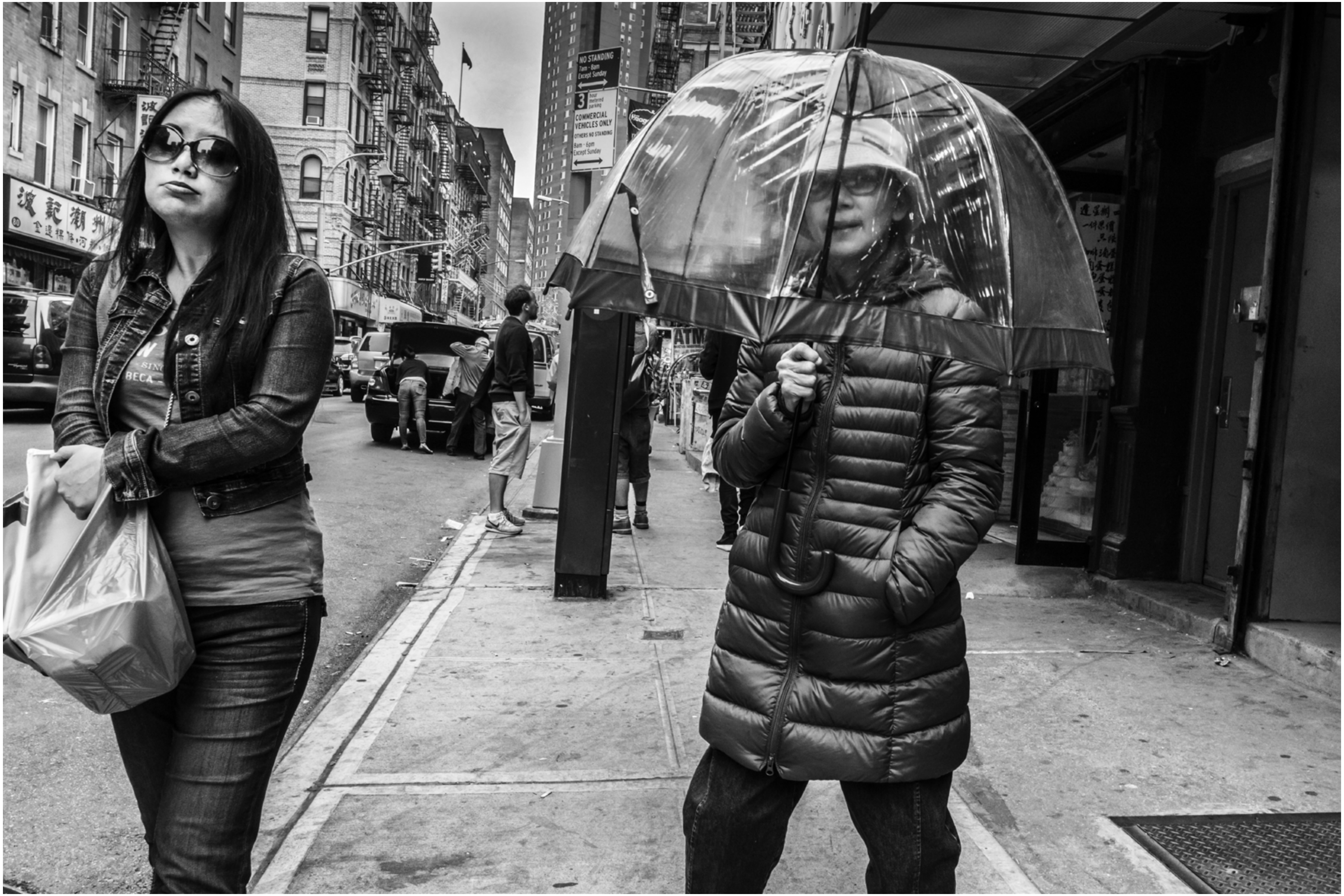
I like to take street photos where you can see people's expressions and gestures, as you can see clearly in this photo I took in Central Park. The two young men on the right were walking around interviewing people. I imagine that this had something to do with it being "Japan Day", but I can't be certain. When I take street photos, I am quite close to people, but I generally cannot hear what they are saying. Therefore, the photo needs to be strong enough to tell a story without words.



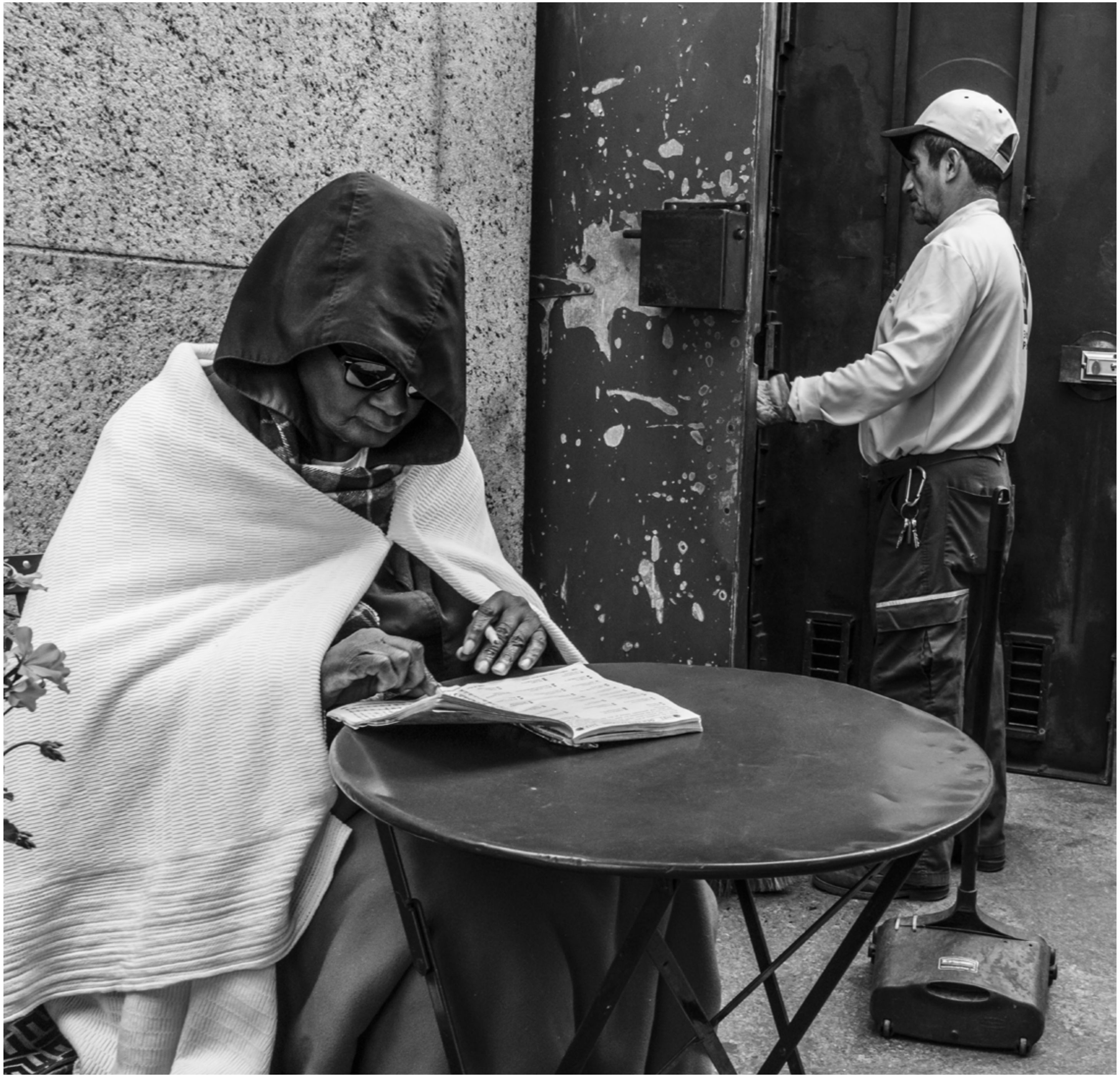
Little Italy is located right next to Chinatown. It is not what it used to be as it is slowly being taken over by Chinatown. The man in this photo, was one of those types who uses many gestures. I am so close to him that you can see the wide-angle exaggerate the perspective. He could actually have reached out and touched the camera if it had been at eye level. I have chosen this photo because of the pointing finger and its positioning.


VIRGIL'S
EST. 1994
REAL
BARBECUE
PLEASE USE
OTHER DOOR
BBQ
Budweiser
AUTOMATIC SPRI

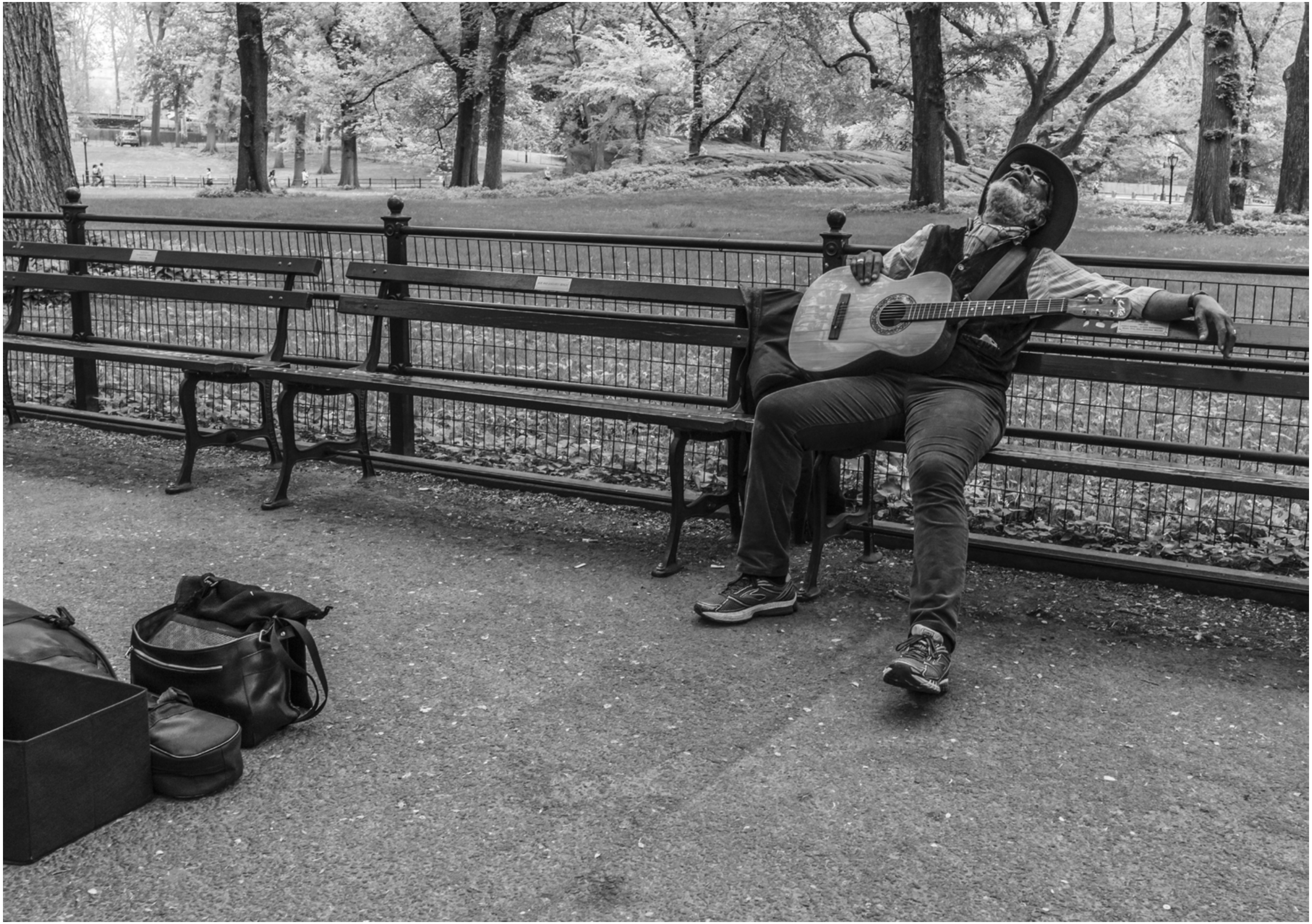
On my way to Times Square on 44th Street, I came across this rather comical situation. It can sometimes be difficult to explain to other people the comical aspect of a street photo, as really it is just a photo of an everyday situation that you could easily just walk past without noticing. I want my photos to be able to tell a story. I want to make the viewer think about the lives of the people in the photos or maybe just give the viewer something to smile about.


NO STANDING
COMMERCIAL VEHICLES ONLY
ATM

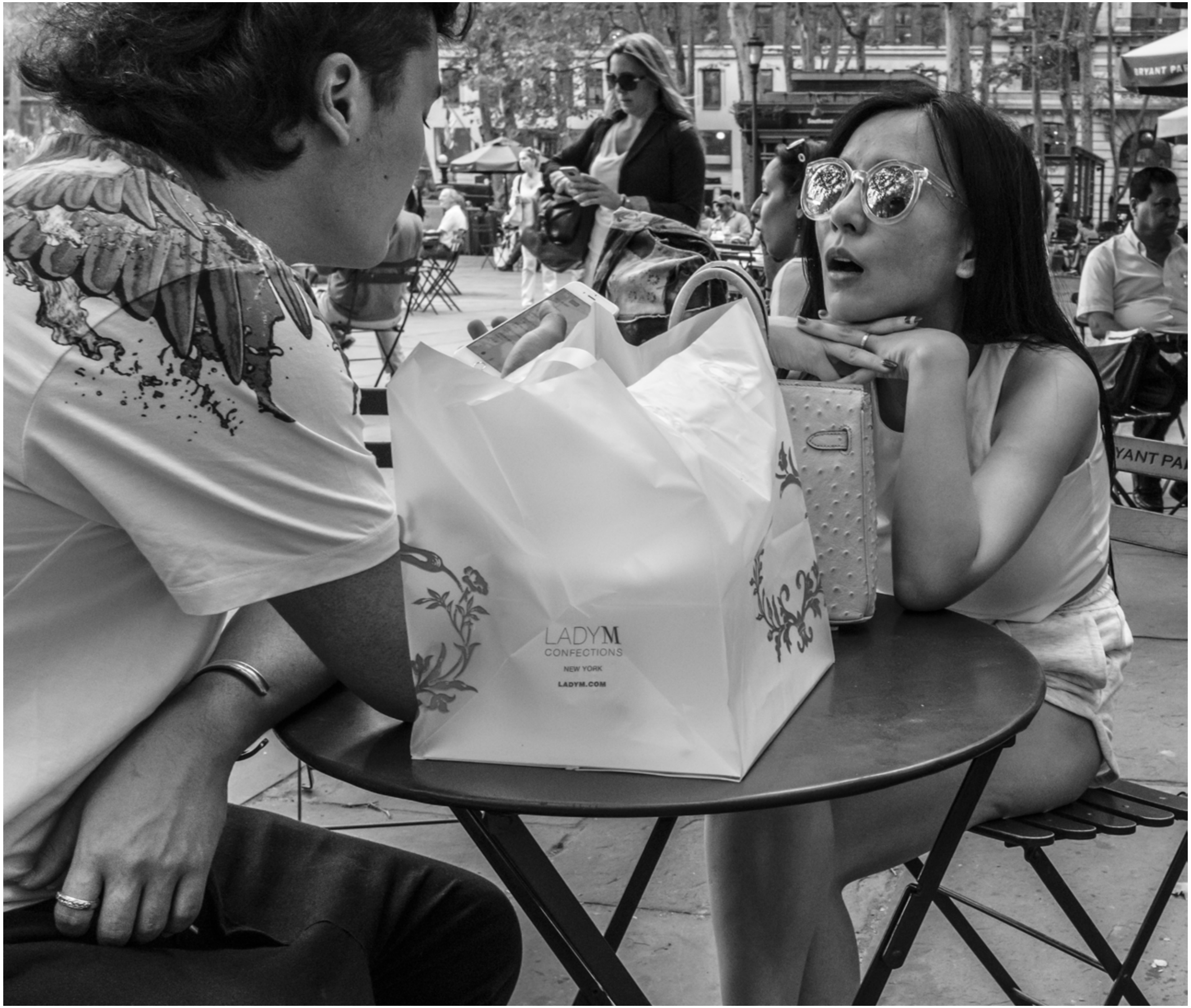
When I took this photo in Chinatown the weather was grey and horrible, but it wasn’t raining. I’m not sure why the women had a transparent umbrella pulled right down over her shoulders when she was already wearing a hat, but I thought it was worth taking a photo of.



I think that the woman sitting at the table doing crosswords or suchlike was a good subject for a street photo. There was an air of mystery about her sitting there covered in thick blankets, wearing a cap and sunglasses totally in her own world, whilst a Madison Square Park worker was busy working just behind her.



Even when it’s the weekend and Central Park is full of people, a busking guitarist can get tired! It wasn’t because he was sleeping that I found him interesting, it was more because of the comical and uncomfortable position he was sleeping in.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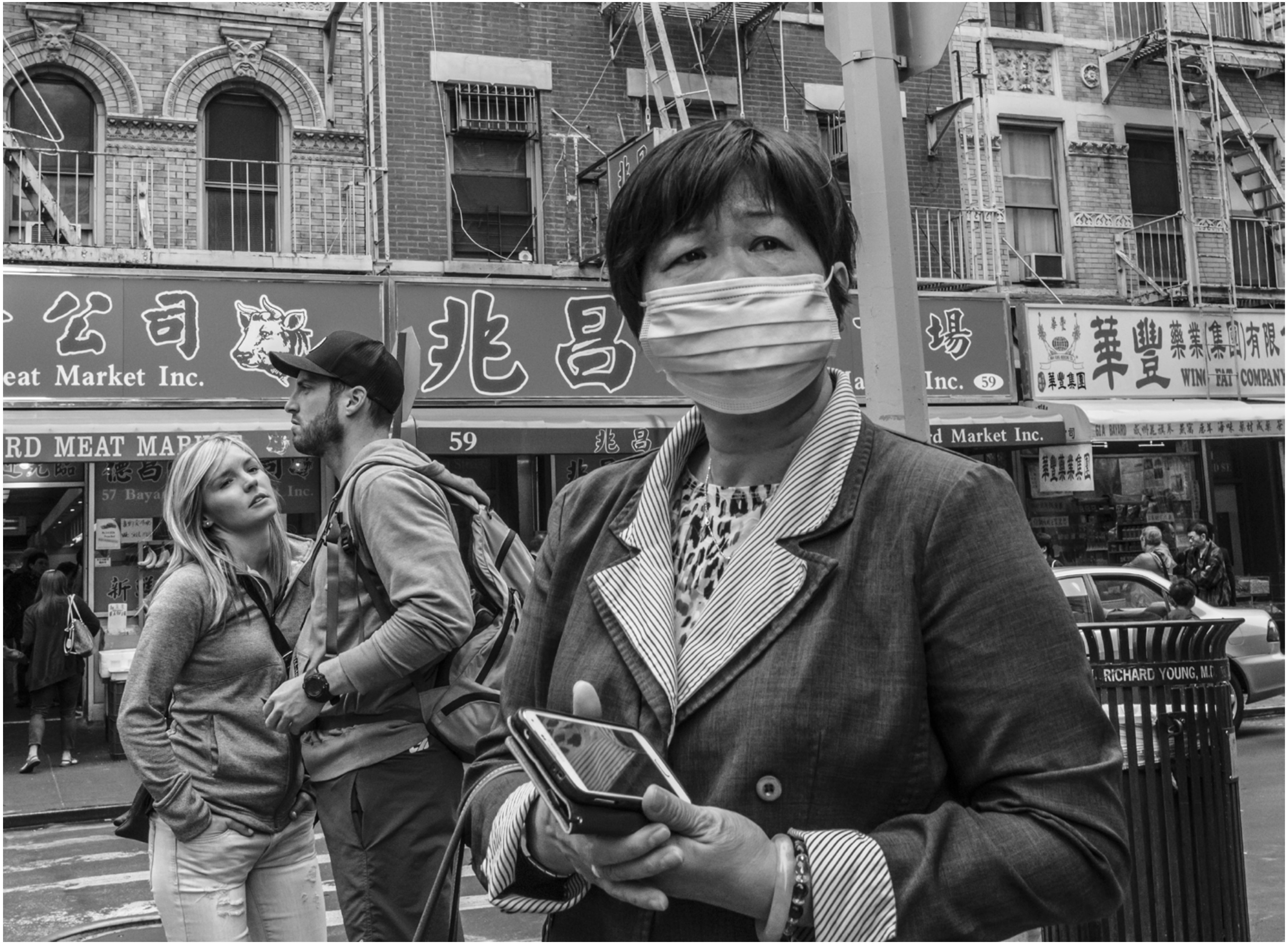
These two people were sat at a table in Bryant Park. I took a few photos of them. I think this was the best because of the girl's expression of surprise partially hidden by her large sunglasses.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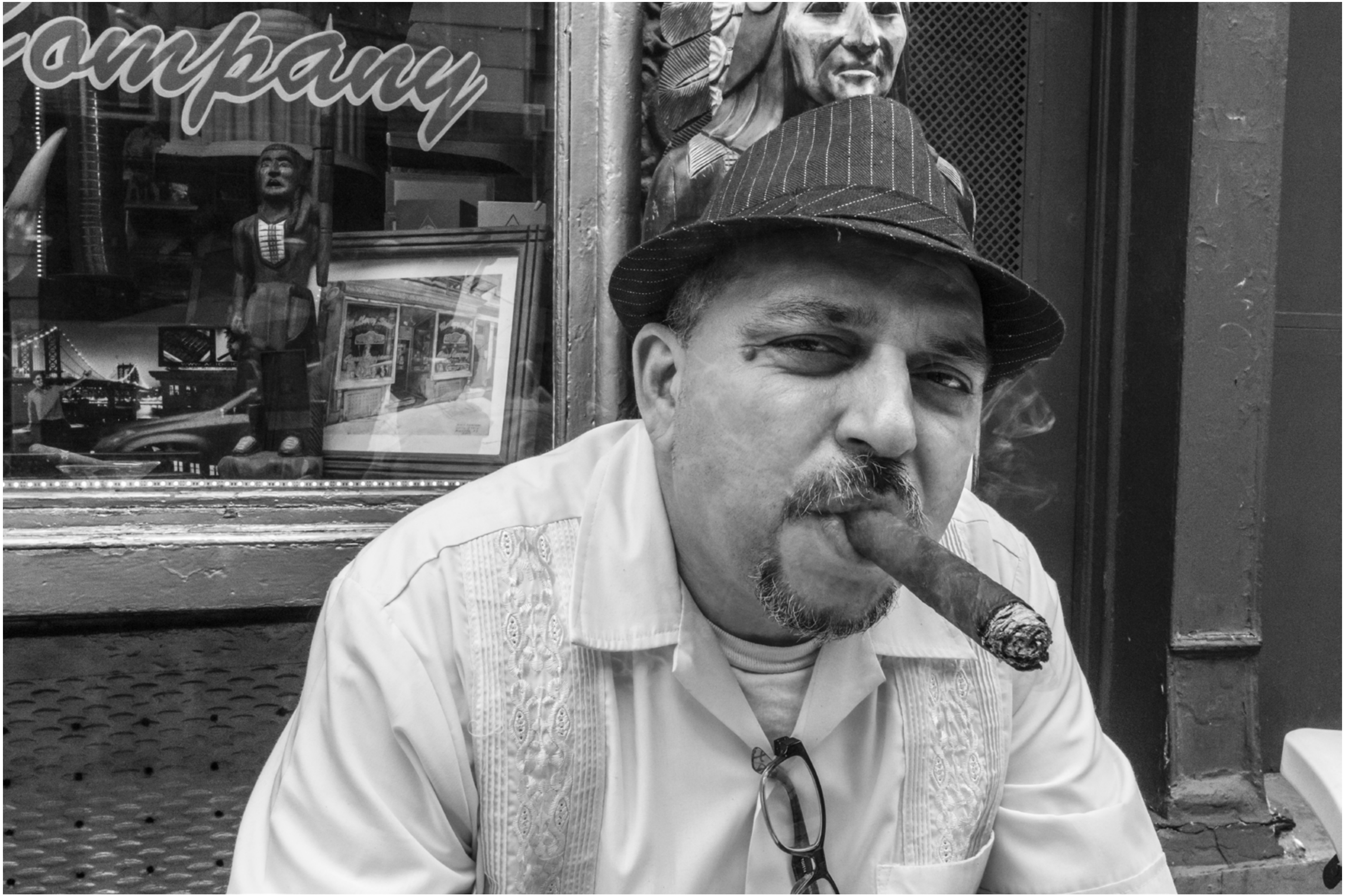
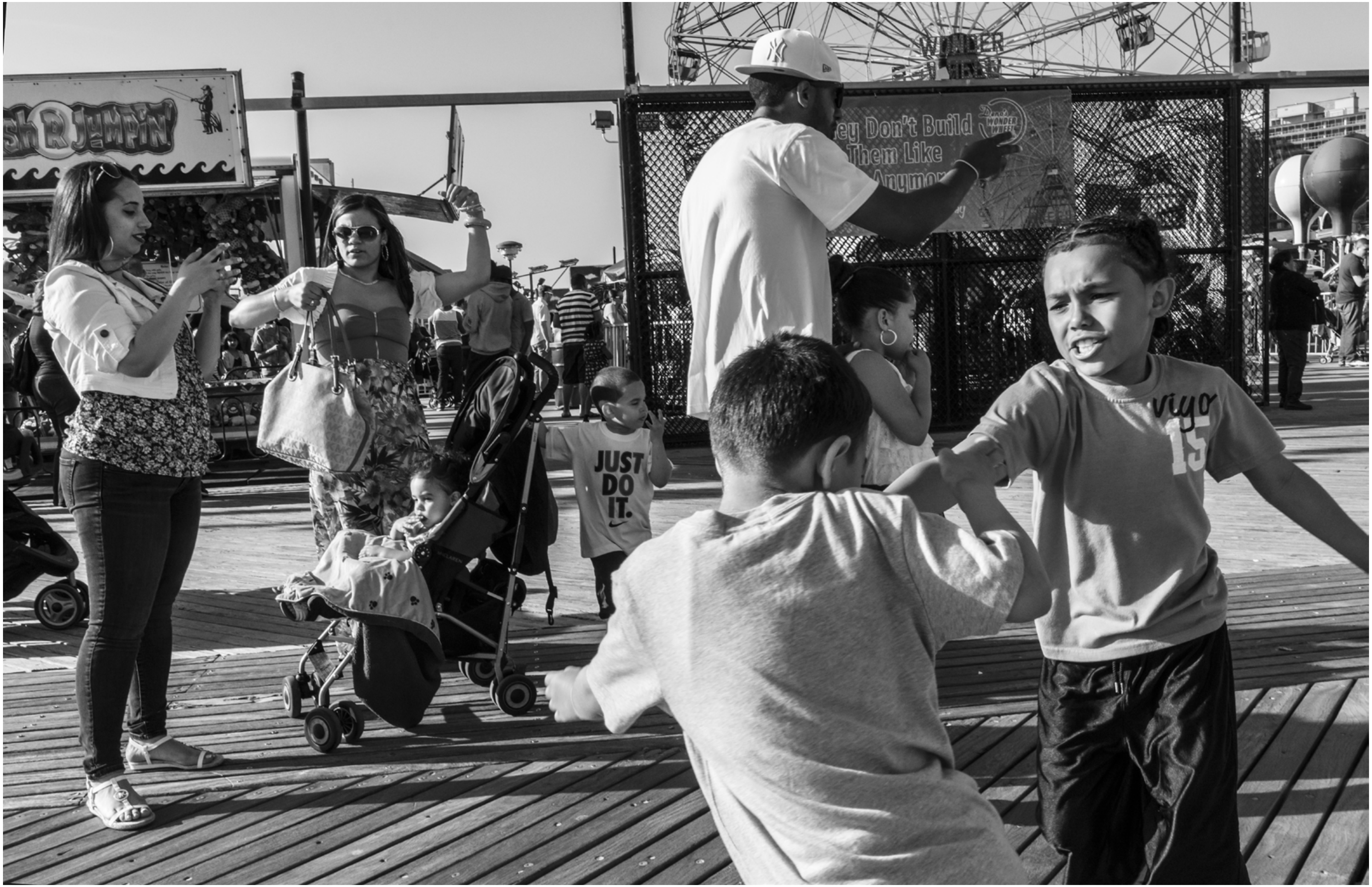
RICHARD YOUNG, M.D.

Asians are often seen wearing face masks in major cities around the world – just like in this photo from Chinatown. I've actually often wondered about it and thought they wore them because of air pollution. I recently read an article on the Internet that said that in addition to air pollution they are also worn when people are suffering from colds or other airborne illnesses – or to protect themselves against catching them. I think that the woman's worried look on her face fits in with the ideology of the face mask.



I saw this man sitting in front of a cigar shop on Mulberry Street. I thought he would make a good street photo as he looked rather "cool" with his huge cigar and hat. He gave me a short talk about cigars and afterwards I asked if I could take a photo of him. He was more than happy to oblige, and I took 5-6 photos. Unfortunately, a couple of them were quite hazy from all the smoke from his cigar, so I chose this photo where he just has a cool facial expression that fits in with him smoking a big cigar.


sh R JUMPIN'
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15

When I was a boy, there were no computers or smartphones and there was only one TV channel. We used to spend our time outside playing and having fun instead. Today though, you often see children in public places just sitting and playing on their smartphones instead of running around and playing games. Therefore, I was in no doubt that these two boys were having a lot of fun on a family trip to Coney Island, even if they were only “play” fighting. You can tell this by the unworried family members in the background who were busy with entirely other things!

Postscript

This e-book has been a very exciting project for me.
Before I started, I wasn't sure whether I could assemble enough material for an e-book. I was mainly thinking about the photos, but also the accompanying text.
I took approximately 3300 exposures during my week in New York.
Currently, I have about 120 photos that are of a high enough quality to be published on the social media photo sites I participate in. There is a high percentage of unusable photos within the genre of street photography, but this is quite normal.
After I had selected the first 30 photos, I thought: "Now I've got to the stage where I have chosen the photos that are worth showing."
I later listened to a podcast on street photography, where it emerged that Eric Kim let his photos "marinate" - that is to say that he put them out of sight for about 6 months. After that length of time he was able to look at them again with new eyes.
This must have been what happened to me because after I looked at the RAW files several months later, I found more and more usable photos. Several of the photos in this book were found at the end of the sorting process, and I'm sure I haven't found the "last" photo from my New York folder even now.

DRY CLEANER

Last, but not least, I want to thank you for taking the time to read this e-book.

The book is of course completely free of charge.

BUT if you think that you have learned something from reading this e-book or simply just enjoyed reading it, then you have an option of making a donation to me.

Any amount – big or small, will be greatly appreciated.

You can donate by just pressing on the Paypal button below.

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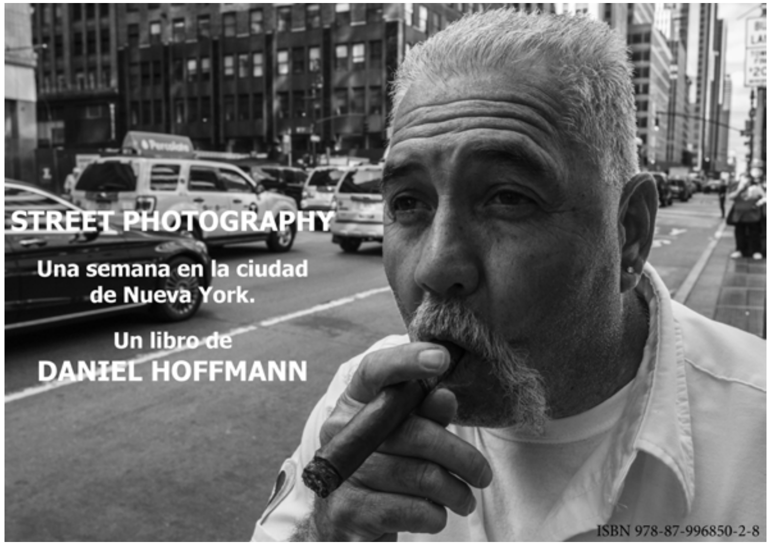
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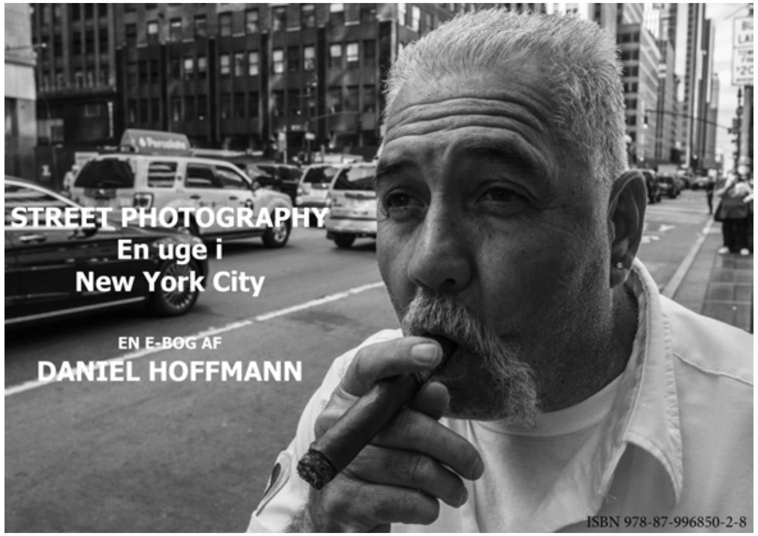
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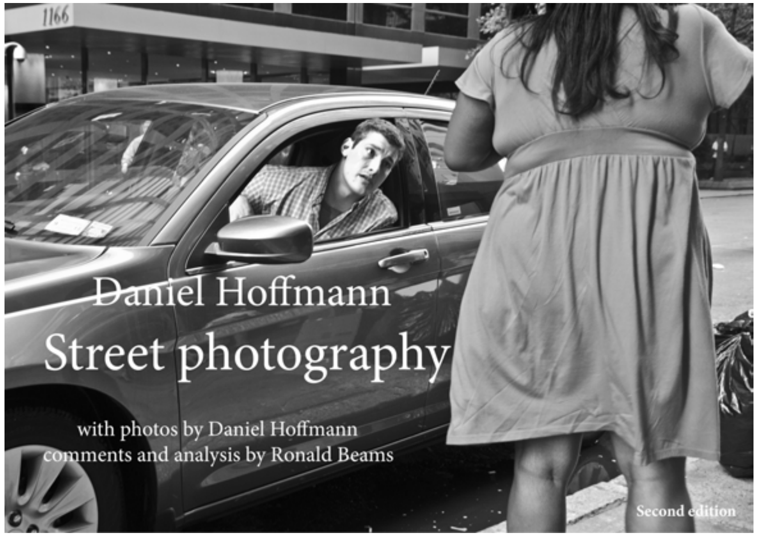
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comments and analysis by Ronald Beams
Second edition

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Also, I am able to help with any Danish-English translations, as in this case where I have translated this e-book from Danish to English.

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